

# THE ILLUSTRATED LONDON NEWS

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THE KING AND QUEEN IN COLOURED PORTLAND CEMENT AND PLASTER: THEIR MAJESTIES IN EFFIGY ON THE THIRD-FLOOR BALCONY OF AN INDIAN HOUSE.

As is noted on a succeeding page, Lala Hans Raj, a wealthy Jain of Hoshiarpur, wishing to ensure that his name shall be remembered for all time, has built a remarkable house, the Shish Mahal (or, Mirror Palace), and has decorated it in astonishing fashion. Prominent amongst the many

life-sized figures on the outside of the building are King George and Queen Mary, who are placed on a small balcony on the third floor. All the figures are of Portland cement and plaster, and are painted in bright colours. Other illustrations are on page 7.





By G. K. CHESTERTON.

EVERYBODY knows that a new school of sceptics has recently appeared, especially in America; they call themselves the Behaviorists, and Mr. Harvey Wickham calls them the Misbehaviorists. So far as I can understand, their philosophy is rooted in a theory of physiology: the theory that thought is originally a sort of movement of the body rather than the brain. "There is nothing in the brain," I think one of them has written, "except a lot of neurons. We do not think with our minds. We think with our muscles." Those of us, that is, who are so old-fashioned as to think at all; for we have all seen vigorous representatives of the rising generation who suppose that everything can be done with the muscles, and whom nobody, not even a psychologist of the far-off nineteenth century, would accuse of merely using their minds. I am not especially concerned with the truth or falsehood of this fancy. While it is flourished, like the majority of such fancies, with a vague defiance directed towards orthodoxy or tradition, it really has no sort of importance for them. It is an excellent example of the rule about nearly all such new notions that are valued as new negations. The new scientific theory never does really deny the old religious theory. What it does do is to deny—or, rather, destroy—the old scientific theory. And it was precisely in the name of that old theory that religion was once to have been destroyed. The heretics never attack orthodoxy; the heretics only avenge orthodoxy on each other.

It does not matter to any Christian whether God has made a man to think with his brains or his big toe. But it did matter very much to the recent type of Materialist that a man could only think with his brains. He was perpetually basing all sorts of destructive arguments on an analysis of what he called the convolutions and the "matter" in the brain. He was as devoted as M. Hercule Poirot to The Little Grey Cells; but, alas! with far less brilliant and entertaining results. All that the Behaviorist does is, in every sense, to dash out the brains of the old Materialist. There is no question of his touching the soul, even the soul of an old Materialist, for that escapes him as completely as it does every other kind of material analysis, including that of the old Materialist himself. What he abolishes is not the soul, but the cells on which his predecessor depended for the denial of the soul. If ever we do really come to talk about a brilliant idea flashing through our biceps, or a curious and original theory creeping up the calf of our leg, it may sound to some a little funny, or even fantastic. It will not make the slightest difference to those who believe that God made an invisible spirit as part of an invisible order. But it will make nonsense of pages and pages of recent realistic literature, in which the crumbling grey matter proved that nothing but death awaited even the primary form of mind, or in which the soul was supposed to have been

tracked to its lair and killed in a cell under the cavern of the skull. Libraries of nineteenth-century scepticism would become so much lumber; but the mystical passage in St. Paul about the glorified body would not be in the least affected either way. It would be amusing, to irreverent persons like Mr. Harvey Wickham, if men ever began to look for the Differential Calculus in their deltoid muscles or to conceal a joke somewhere near the joint of the elbow. But it would only contradict the man who said that all truths were in the human skull or all jokes a decay of brain-stuff; not the man who says that jokes come from man, or that man and mathematical truths come from God.

Nevertheless, there is another aspect of this fancy, whether or no it is anything more than a fancy, in which it may be used to suggest a rather neglected truth. If we were only allowed to accept scientific suggestions as jokes, we could sometimes get some

forth thine hand." The old ceremonial gestures of the human body are necessary to the health of the human soul: the gesture that pledged the guest in the goblet; that strewed the flowers upon the grave; that drew the sword for the salute or set up the candle before the shrine. In that sense a man actually can think with his muscles; he can pray with his muscles; he can love with his muscles and lament with his muscles. All religion that is without that gesture, all Puritan or purely Intellectualist religion that rages at ritual, is raging at human nature. If an ancient pagan came from the city of Plato and the temple of Pallas, and found himself in a certain type of town of the Middle West, I admit that he would probably prefer to be a Behaviorist rather than a Baptist.

Now, if we take a fine poem of religious invocation, like that which Chaucer called his A.B.C., which consists of a series of apostrophes to the Virgin, each

like the first salute at morning, we shall feel the almost physical presence of this sort of ancient or mediæval Behaviorism. The words seem to carry with them a gesture; it is impossible not to feel that the poet is doing something; is bowing to a lady or standing up to salute a sovereign; is lifting an offering up or casting an offering down. Such an opening as "Almighty and all-merciful Queen" has a breadth about it beyond that of the brain, in the narrow sense, because such invocation is, among other things, one of the most ancient human habits of the body. Of course, that broad and expansive gesture can be found in other poets besides Chaucer, and other schools besides Chaucer's. But it has not expanded with the particular modern type of expansion. Milton was capable of it—

Thine are these mighty works, Parent of Good,  
Almighty, thine this everlasting frame.

But it seems to me that, after Milton, there is in literature less and less of that

sort of invocation, even when there are many other sorts of inspiration. Shelley invented half a hundred goddesses, but he could not pray to them, not even as well as the old atheist Lucretius could pray to Venus, Mother of Rome. All Shelley's deities were abstractions; they were Beauty or Liberty or Love; but they might as well have been Algebra and Long Division, so far as inviting the gesture of worship goes. In this, as in everything else, what is the matter with the new pagan is that he is not a pagan; he has not any of the customs or consolations of a pagan. There is a little more of it, I admit, in the almost ironic invocations of Swinburne. But that is precisely because Swinburne was more deeply read, not in the new paganism, but in the old. He had at least gone into the temples of the old Greeks, even if it was to curse the gods as well as invoke them. But, on the whole, this gesture of invocation has rather gone out of poetry; and even our diabolists do not wave the wand, with anything like a fine flourish, when they start to raise the devil.



CONTAINING PORTRAITS OF THE EMPEROR CHARLES V., THE KING OF THE ROMANS, AND OTHER PRINCES OF THE EMPIRE, AND THE ELECTRESS OF SAXONY: "STAG HUNT," BY LUCAS CRANACH THE ELDER, AT THE MAGNASCO SOCIETY'S EXHIBITION.

For its seventh annual loan exhibition, which is being held at Messrs. Spink's from June 26 to July 11, and is in aid of the Kensington, Fulham, and Chelsea General Hospital, the Magnasco Society has turned its attention to landscape pictures of different periods. One of the most interesting of the works shown is that here illustrated. Its description is as follows: "'Stag Hunt.' Signed, and dated 1545. Canvas, 47 ins. x 69½ ins. By Lucas Cranach the Elder (1472-1553). Lent by Viscount Powerscourt, K.P. This depicts the Stag Hunt given by John Frederick the Magnanimous to the Emperor Charles V., after the Diet of Spire in 1544. In the left foreground are portrayed the Emperor, his brother Ferdinand, King of the Romans, and other Princes of the Empire, whilst in the right foreground is shown Sybilla of Cleves, Electress of Saxony. The town in the background is Torgau, on the Elbe."—[From the Picture on Exhibition at Messrs. Spink and Son's, 5, 6, and 7, King Street, St. James's.]

serious good out of them. If the young scientist would ever allow us to regard his hypothesis as anything so human as a half-truth, it might sometimes really be worth while to find the other half. If, instead of claiming that everything is covered by his explanation, he confined himself to pleading that there is something in his suggestion, he would look considerably less of a fool when the next man, with the new explanation, comes along in, about thirty years. And there is something in the suggestion about mind and muscle, though there may be nothing but nonsense in an attempt to affirm muscle and deny mind. It is true, I think, that among the lesser guides to truth is a certain craving for creative movement: a longing to stretch the limbs, to smite, to scrawl, to make sweeping gestures, to lift up the hands as well as the heart. There is an instinctive movement of the body towards better and nobler things, as in the text that said, "I will lift up mine eyes to the hills," or in that divine command of liberation that took the form of "Stretch



## A JAIN SEEKS TO PERPETUATE HIS NAME BY MEANS OF A PALACE.

**L**ALA Hans Raj is a wealthy Jain cloth merchant of Hoshiarpur, a city of the North Eastern Punjab, who has no male heirs to inherit his large estate. The Jain brotherhood (the Jains are a wealthy and influential sect) hoped to see him leave his property to the local Jain temple. Lala Hans Raj, however, took offence at some action of theirs, and, besides, was anxious by some means or other to familiarise posterity with his name. With this object, he devised the original plan of

*(Continued below.)*



ON THE THIRD-FLOOR BALCONY OF THE HOUSE CALLED "SHISH MAHAL," IN HOSHIARPUR CITY, PUNJAB: KING GEORGE, EMPEROR OF INDIA, AND QUEEN MARY AS REPRESENTED BY LIFE-SIZED EFFIGIES.



THE CORONATION OF THE KING AND QUEEN AS RECONSTRUCTED IN A SPECIAL ROOM WHICH FORMS THE UPPER FLOOR OF THE "SHISH MAHAL": THE ARCHBISHOP OF CANTERBURY ABOUT TO PLACE THE CROWN ON THE KING'S HEAD.

*(Continued.)*

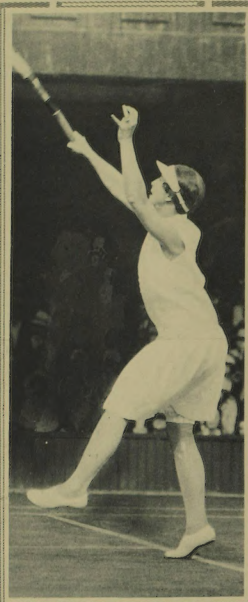
building a house in the middle of the bazaar and decorating it with life-sized polychrome statues and ornament in high relief. His sculptor, Mistri Jan Muhammed, has been engaged for the past ten years on this Shish Mahal, or "Mirror Palace," as it is known locally, embellishing it with figures from Hindu mythology and history, such as Krishna and the gopis, Padmani, and others. More remarkable—at least to the European observer—are his full-sized figures of King George and Queen Mary in ceremonial robes on a small balcony on the

third floor. On the top corner of the house is a figure of Lala Hans Raj himself. The upper floor contains a single large room filled with life-sized figures representing the Coronation of King George in Westminster Abbey. As our photograph shows, the Archbishop is seen placing the Crown upon the King's head. Statues of Hindu goddesses look down on this scene amid a luxuriance of orange foliage and tropical trees laden with fruit. The figures are made of Portland cement and plaster, and are painted in bright colours.



## THE STARS OF THE SINGLES: THE

## LAST "EIGHTS" AT WIMBLEDON.



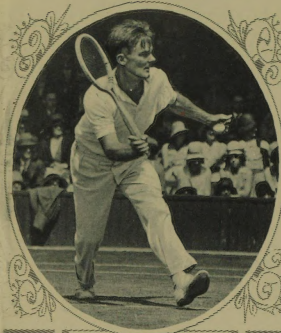
MRS. HELEN WILLS MOODY (U.S.A.).



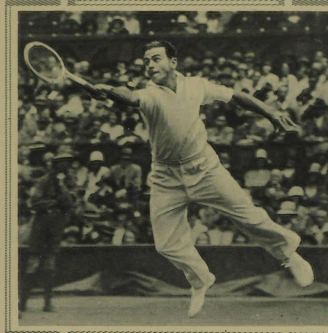
MISS E. RYAN (U.S.A.).



MME. MATHIEU (FRANCE).



MR. G. M. LOTT (U.S.A.).



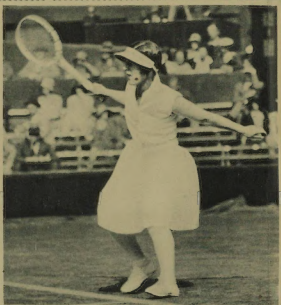
MR. G. S. MANGIN (U.S.A.).



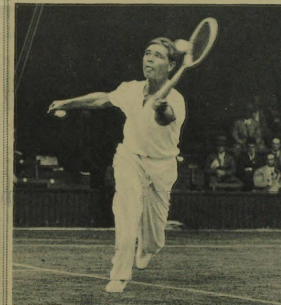
M. H. COCHET (FRANCE).



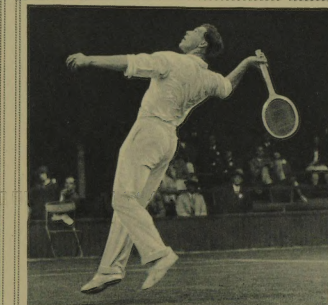
FRÄULEIN C. AUSSEM (GERMANY).



MISS P. E. MUDFORD (GREAT BRITAIN).



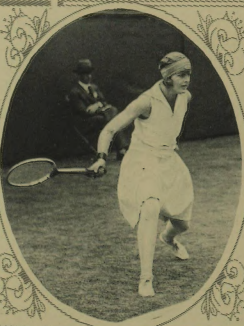
MR. J. H. DOEG (U.S.A.).



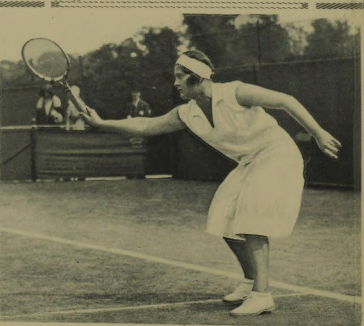
DR. J. C. GREGORY (GREAT BRITAIN).



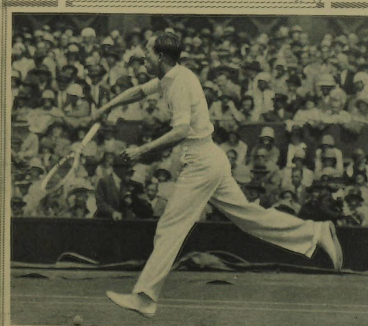
MISS BETTY NUTHALL (GREAT BRITAIN).



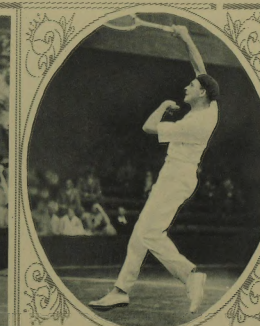
MISS J. C. RIDLEY (GREAT BRITAIN).



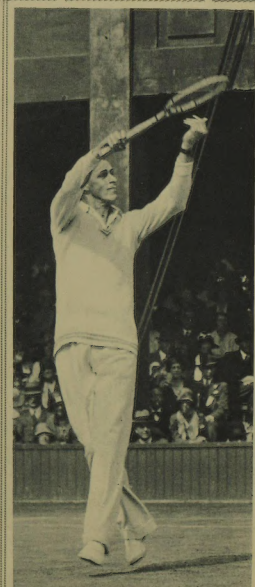
MISS HELEN JACOBS (U.S.A.).



MR. W. ALLISON (U.S.A.).



M. J. BOROTRA (FRANCE).



MR. W. T. TILDEN (U.S.A.).

Everything having happened according to plan—the weather having been kind—the first week of the famous Wimbledon fortnight ended with the last eight in the Ladies' Singles and the last eight in the Men's Singles determined. The Great Eight—here depicted—were found to be: Ladies—Mrs. Wills Moody, Miss Nuthall, Miss Mudford, Miss Ryan, Miss Ridley, Miss Jacobs, Mme. Mathieu, and Fraülein Aussem. Men—Messrs. Cochet, Tilden, Allison, Gregory, Doeg, Borotra, Mangin, and Lott. The pairings of the fifth round, in consequence, were: Mrs. Wills Moody v. Miss Mudford; Miss Betty Nuthall v. Miss Ryan; Miss Ridley v. Mme. Mathieu; and Miss Jacobs v. Fraülein Aussem; M. Cochet v. Mr. Allison; Mr. Tilden v. Dr. Gregory; Mr. J. H. Doeg v.

Mr. Mangin; and M. Borotra v. Mr. Lott. To win these positions, by their play in the fourth round, Mrs. Wills Moody had beaten Miss M. Canter; Miss Betty Nuthall had beaten Mrs. Melliquam; Miss Mudford had beaten Mrs. H. S. Uber; Miss Ryan had beaten Miss Payot; Miss Ridley had beaten Mrs. E. Robertson; Miss Jacobs had beaten Mrs. W. D. List; Mme. Mathieu had beaten Mrs. Satterthwaite; and Fraülein Aussem had beaten Miss F. James. Of the men (in the fourth round) Cochet had beaten H. K. Lester; Tilden had beaten E. D. Andrew; Allison had beaten G. P. Hughes; Gregory had beaten F. J. Perry; Doeg had beaten H. F. David; Borotra had beaten B. de Kehring; Mangin had beaten H. W. Austin; and Lott had beaten P. D. S. Spence.



# The World of the Kinema.

By MICHAEL ORME.

## "ARE THE 'TALKIES' DEAD?"

LESS than two years ago—indeed, it seems but yesterday—Hollywood heaved a mighty stone into the pool of kinematic entertainment and caused a splash that threatened to submerge the silent film. Immediately arose a great clamour: "Is the silent picture dead?" The question was raised on all sides. It was voiced in private argument; it was put in public print. Many of the powers in the sphere of pictorial drama replied with an emphatic "Yes." Those of us who believed in the permanency of the voiceless shadow-play were decidedly in the minority. Yet our faith, swept aside by the sensation-seekers of Hollywood, has found itself amply justified by the present situation. For already, after an absurdly brief span of popularity, a new question has been and is being generally discussed; yea, even by those who grimly and firmly announced the demise of the silent screen: "Are the 'Talkies' dead?" The public, we are told, is wearying of a form of entertainment which a short while ago swept all before it. The manager of a West-End theatre announces a policy of silent films as the main attraction, and many houses have happily reinstalled a living orchestra. Meanwhile, the showmen of Hollywood are engaged in a frantic search for new sensations to bolster up the moribund (!) talking picture. It looks as though the Frankensteins of the film-studios had created a monster who has ended by being too big for them. But what they do not perceive is that they are pathetically clinging to the old slogan, "Hear what you see," instead of concentrating on the improvement of the stuff they bid us listen to. Publicity is busy with announcements concerning Victor McLaglen's "songs" or Noah Beery's suddenly discovered *basso profundo*. Richard Barthelmess must needs be made to warble a ditty, and there ensues a serious controversy as to whether it is his voice or a double's that greets our ears. The "voice-chisellers" are hard at work in Hollywood, where, so I gather from a publicity sheet before me, there are 25,000 schools and instructors now in operation. But who is chiselling the plays? Where is the man—or woman—powerful enough to sweep away all this rubbish of "vocal chisellers" and singing masters and new sensations, in order to clear the way for the play? The talking picture is no more dead than was the silent picture. There is ample room for both on the world's screens. Nor will sound pall if it be made subservient to the play and if the kinematic values be not lost to sight in an endeavour to exploit mere sound. The public is not tiring of sound, but of the endless imitations of the earliest essays in talking and singing pictures. Because singing records well, and anything in the nature of a variety show is an easy vehicle for songs, all manner of "stars" are being thrust out of their rightful spheres into the domain of the vaudeville artist. Why, by all the tenets of Art, should actors of the calibre of Noah Beery, Gary Cooper, and Richard Barthelmess be made to sing at all? If the film-makers would but realise that the public wants to see such artists as these in good strong drama, and not in song and dance, the waning popularity of the talking picture would not come under discussion at all.

The only alternative to the "mixture as before" policy seems to be the stage play or musical comedy more or less bodily transferred to the screen. Here, again, a lack of imagination on the part of directors and producers undermines the work of many months and sets at nought the spending of much money. The

realisation of the crux of the matter. The play's the thing! The public wants good stories, fresh stories, some originality of thought, some true echo, either in comedy or in more serious vein, of life itself. And it wants such material presented in terms of the stage. Here is a tonic for the failing "talkie" which is at least worth trying.

## MARIE DRESSLER.

Sound has brought wider opportunities to more than one "star" of the silent firmament, but to none more definitely and triumphantly than to Marie Dressler. Always a mime of the first water, speech has revealed in her a genius for characterisation and a comic inspiration which have lifted her to an eminence usually reserved for the youthful beauties of the screen. Marie Dressler makes no claims either to youth or beauty, yet her personality is magnetic in the true sense of the word, since she attracts and holds our attention whenever she invades the screen. Her delivery is incisive and clear, and she can handle her remarkable voice with astonishing ease. It is, indeed, as flexible as her amusingly mobile features. A certain Rabelaisian touch in Marie Dressler's humour—or, rather, let me say, a certain *gusto* with which she savours the broader forms of comedy—have induced in her producers a tendency to present her in episodes wherein the effects of alcohol on a middle-aged, hitherto circumspect, lady supply the cream of the jest! It is entirely a matter of personal taste whether such episodes form pleasant comedy matter or not, but undoubtedly Marie Dressler's comic inspiration turns the intrinsically painful into something undeniably funny, and transforms the grotesque into genuine burlesque. "Anna Christie" gave her the chance to show what she could do with a character-part of depth and pitiless truth. Her drink-sodden old Marthy was a study of degraded humanity that cannot easily be forgotten. The actress has the rare gift of combining a keen observation of human nature and its expression with a sense of the screen. Thus there is an underlying truth in all she does, even in her broadest moments. For she paints on a large canvas in vivid colours, yet her outlines are firmly drawn and filled in with well-considered detail.

Associated as usual with her counterfoil, Polly Moran, Marie Dressler rose to single stardom in "Caught Short," a comedy of a boarding-house keeper who makes a fortune on the Stock Exchange, basks in the fashionable sunshine of Palm Beach for a brief spell, and topples from her insecure position in a Wall Street crash. Here, again, her sense of character rounded off a broad comedy-portrait of a truculent landlady with a gift for devastating repartee. By no means free from the audacities of comic exaggeration, conceived to a certain extent in the spirit of caricature, Marie Dressler gave us a rich picture of the back-biting, dominating domestic Amazon on the war-path, as vital and sharp-edged as a Hogarth painting. There are darker notes in Miss Dressler's



"THE SCHOOL FOR SCANDAL" AS A BRITISH FILM: CHARLES SURFACE'S DINNER AT HIS HOUSE JUST BEFORE THE AUCTION OF HIS PICTURES.

Mr. Maurice Elvey has just completed his version of Sheridan's "The School for Scandal," as a Raycol colour "talkie," at Elstree. Mr. Basil Gill plays Sir Peter; Mr. Henry Hewitt, Charles; and Miss Madeleine Carroll, Lady Teazle.

public is not so lacking in discrimination as to accept stage-material entirely devoid of kinematic value or handled without the true vision of the screen. That point was surely made clear by the tremendous success of Ernst Lubitsch's brilliantly produced "Love Parade," as light and bright an entertainment as any

of personal taste whether such episodes form pleasant comedy matter or not, but undoubtedly Marie Dressler's comic inspiration turns the intrinsically painful into something undeniably funny, and transforms the grotesque into genuine burlesque. "Anna Christie" gave her the chance to show what she could do with a



THE "SCREEN SCENE" IN THE SCREEN VERSION OF "THE SCHOOL FOR SCANDAL": LADY TEAZLE CONFRONTED BY CHARLES, JOSEPH, AND SIR PETER.

The photograph shows (from left to right) Mr. Henry Hewitt as Charles Surface, Mr. Basil Gill as Sir Peter Teazle, Miss Madeleine Carroll as Lady Teazle, and Mr. Ian Fleming as Joseph Surface.

pleasure-seeker could wish to see. There would be no need to seek for new sensations or shed tears over the early death of the talking-picture if the powers that be could be shaken, bullied, or cajoled into

clear-ringing compass that set me wishing for the day on which she will be entrusted with a wholly serious, even a tragic, part on a more lofty plane.



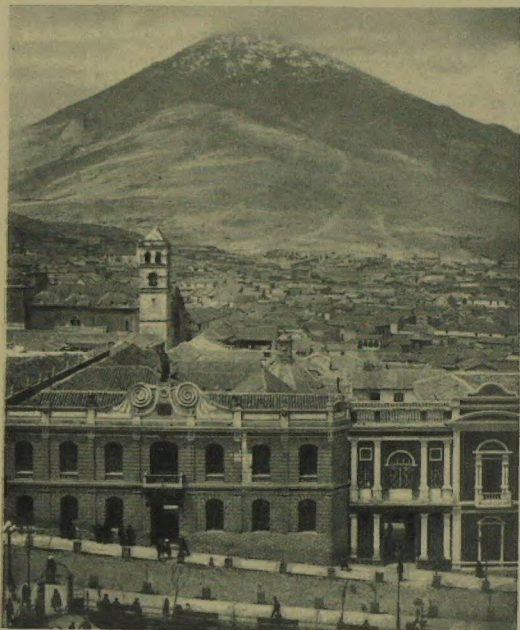


WHERE THE NORMAL GOVERNMENT OF BOLIVIA WAS CARRIED ON BEFORE THE ASSUMPTION OF POWER BY THE PRESENT MILITARY DIRECTORY: THE BOLIVIAN CAPITOL, LA PAZ, WHICH HOUSED SENATORS AND DEPUTIES.

## ANOTHER MILITARY DIRECTORY IN BEING: IN BOLIVIA, THE CENTRE OF A SERIOUS RISING.



SUGGESTING SOME ICE-CAVE OF THE POLAR REGIONS! A REMARKABLE PHOTOGRAPH OF A NATURAL TUNNEL LEADING TO MINE-WORKINGS IN THE REPUBLIC OF BOLIVIA, WHICH BOASTS MUCH TIN, AND SILVER AND OTHER METALS.



A MOUNTAIN WHICH HAS YIELDED £7,000,000 IN SILVER SINCE 1549: POTOSI; SHOWING PART OF THE TOWN.



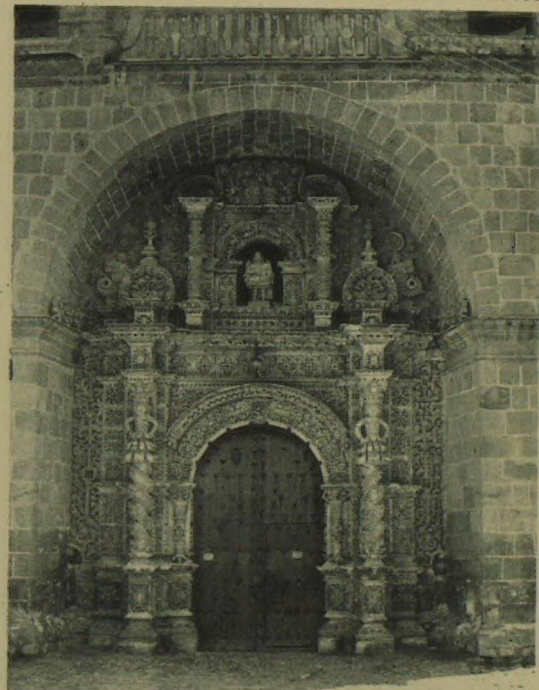
THE CAPITAL AND COMMERCIAL CENTRE OF THE REPUBLIC OF BOLIVIA, WHICH HAS COME UNDER A MILITARY DIRECTORY AS A SEQUEL TO THE RISING AGAINST THE CABINET SELECTED BY PRESIDENT SILES: LA PAZ—A GENERAL VIEW FROM THE FILM "ACROSS BOLIVIA."



ORNATE ARCHITECTURE IN DISTURBED BOLIVIA: THE MUCH-DECORATED STAIRCASE OF A COLONIAL HOUSE.



THE MAJESTY OF THE ANDES: IN THE BOLIVIAN SECTION OF THE GREAT MOUNTAIN SYSTEM OF SOUTH AMERICA.



REMARKABLE CARVING IN STONE: THE PORTICO OF A COLONIAL CHURCH IN POTOSI, OF SILVER MINE FAME.

Dr. Hernando Siles resigned the post of President of the Republic of Bolivia on May 28, and since then the complicated political situation in that country has aroused both interest and speculation. It was announced from New York on June 29 that a Military Directory of six, under the leadership of General Don Carlos Blanco Galindo, had taken over the government of Bolivia as a sequel to a successful rising against the Cabinet Dr. Siles selected to carry on the Administration after he had abandoned office. The message stated, further, that Dr. Siles had sought asylum in the Brazilian Legation at La Paz. The rising which thus came to a head began some weeks ago, when there were demonstrations

by University students and workmen, and the powers-that-were replied by sending many students to gaol, deporting leaders from La Paz to less healthy parts of the country, and closing the schools. On Sunday, June 22, students attacking the Police Headquarters were driven off by machine-gun fire, and suffered many casualties. Further outbreaks followed; including fighting between some two thousand loyal Government troops and students in the Military College, strengthened by certain supporters from the 1st Engineering Corps and by workmen. Later, the Flying Corps joined the students. Then the Cabinet resigned in a body and a powerful Military Directory supplanted it.



# "EX AFRICA ALIQUID NOVI."

BEING AN APPRECIATION OF

"TRAMPING THROUGH AFRICA": By W. J. W. ROOME.\*

(PUBLISHED BY BLACK.)

IT is an amiable weakness in travellers (Othello is a classical example) to make much of the dangers and risks attendant upon their wanderings. Their readers expect it of them, and they themselves must have a keen sensation of pleasure when they recall how on this and that occasion their skill once more availed them and their luck once more stood by them. No one, I should think, takes up a book of travel, at any rate of travel off the beaten track, without the hope that at least once in its pages



CLEARING 6 FT. 7 IN.: A WATUSI HIGH-JUMPER.

The Watusi constitute the ruling caste in Ruanda, and are closely allied to the Bahima of Uganda. On the occasion illustrated, "the jumping commenced at the height of between six and seven feet, in the neighbourhood of the 'world's record' high jump. . . . They (the contestants) actually sprang off a small ant-hill or stone a few inches higher than the level of the ground itself. . . . The stone seemed to be used more as a grip for the bare foot than as a rising lever."

Reproduced from "Tramping Through Africa," by Courtesy of the Publishers, Messrs. A. and C. Black.

the author will be in peril of his life. One lingers with pleasure over the preparations he makes and the precautions he takes against the perils of the unknown; one feels more comfortable when he has stated how much ammunition he is carrying, what sort of firearms he means to use. One is relieved to think he has them; one hopes that the occasion will arise when they will come in handy. And, of course, the traveller in Darkest Africa must be specially well equipped; ordinary weapons will not serve him, for, as Mr. Belloc says—

I shoot the hippopotamus  
With bullets made of platinum;  
Because, if I use leaden ones,  
His hide is sure to flatten 'em.

What is one's surprise, therefore, to find at the end of Mr. William Roome's brief introduction to "Tramping Through Africa" this sentence: "An African traveller is supposed to carry firearms, and one of the questions most frequently asked of me has been, 'What guns do you carry?' I have never carried any, nor ever felt in need of them."

Mr. Roome, it will be instantly seen, is no ordinary traveller. Big-game shooting has no charms for him. His work was the investigation of native dialects and tribal distribution—a pacific enterprise, but it has taken him twelve times across the face of Africa, seven times from east to west, five times from north to south. He frequently penetrated where no white man had ever been before; he slept in a little portable tent, he travelled on foot, by bicycle, and by dug-out canoe, attended only by two or three native boys. He was—he himself would have to admit it—frequently in danger. Not only of being carried away by rapids, or sunk in swamps, where firearms would have been little good to him, but of being torn to pieces by wild animals and of being killed, by bullet or arrow, by natives nearly as wild. He seems to have been in an extraordinary degree indifferent to danger; and it is only, as a rule, by reading between the lines that one can tell whether he is reasonably safe or not. He writes somewhat as though the reader were a near relation whose peace of mind must on no account be disturbed.

The psychology of fear is an interesting study, but it would be irrelevant to discuss it here, for, as far as a man can be, Mr. Roome was without fear. His methods of penetration were truly peaceful; his chief concern seemed

to be that the native tribes should not be unduly alarmed when they saw him coming. In this ambition he was completely successful: his progress through Africa was a triumphal procession. Once when he came into a district disturbed by a tribe on the war-path, he had, reluctantly, to travel with an armed retinue. This happened in the Sudan when he was going northwards. "A valuable day was lost waiting for the military escort. This was to be the only time in all my African travels that I was to have such company; but, under the conditions, I had to accept the inevitable as ordained by local authority. The next day eleven fully armed men were available. . . . The soldiers kept a sharp look-out, carrying cartridges between the fingers of their left hand. There were occasional alarms when something mysterious moved in the distance. Every vestige of habitation along the route had been burned to the ground. . . . I was the only white in the whole crowd. Feeling a bit restless, I decided on a stroll, when I heard a sharp order and a sentry came up intimating that I had better keep my head down, as anybody moving in the darkness was liable to be shot."

Only on one other occasion was Mr. Roome in serious danger from the natives. This happened in the Congo, in the Yangarakata district. A week before Mr. Roome's arrival a small village with twenty-five soldiers had put to flight an army of the Lugware tribe a thousand strong; but it was still surrounded by the enemy and likely to be attacked. Rather than await events, Mr. Roome decided to march out. He was provided with an escort of soldiers unarmed except for one man, who had a rifle that might have "done duty at Inkermann or even at Waterloo." Mr. Roome read them the ninety-first Psalm, "The travellers' protection Psalm," in French, and away they went, past "bush, stream, and long grass that might have concealed the poisoned arrows of the enemy." But they made their escape without incident.

Taken as a whole, the book is lacking in incident; Mr. Roome's manner of travelling was so unprovocative that he was welcome wherever he went. But it does not lack interest. Mr. Roome's allusions to the technical side of his work are not very numerous, though numerous enough to reward the attention of specialists. Though he describes the scenery through which he passes, and describes it well, he is not an impressionist intent on making word pictures.

His is a straight-forward narrative, plentifully supplied with facts and enriched with observation, with just enough emphasis on his own experiences and achievements to give it a personal flavour. The journeys recorded in "Tramping Through Africa" took him as far north as Port Sudan, as far south as Bulawayo; he went to Banana on the west coast, and Kismayu, Mombasa, Zanzibar, and Dar-es-Salaam on the east. But his principal starting-place was Kampala, north-west of Lake Victoria Nyanza, and his main theatre of operations in the country that lies directly north of the Equator, the very heart of Africa.

About every tribe he encounters he has something entertaining and instructive to say. In Gogoland "the cattle form the dowry that is paid for a bride. . . . When the young man has decided on the lady of his fancy he takes a beast of his own herd, and by stratagem places it amongst the herd of the young lady's father. This 'opens the father's mouth.' If this leads to negotiations, and they prove successful, the bridegroom's next step is to procure a gaily decorated dress. This is offered to the bride, who, as a matter of course, refuses it at the first and second time of offering, but, if she really desires the young man, she accepts it the third time. The way is then clear for the completion of the marriage ceremony."

Among the royal clans of certain tribes physical beauty is "measured in avoirdupois." "From childhood the process of fattening is stimulated by a heavy milk diet," increasing in volume as marriage approaches.

The native races exhibit extraordinary differences in stature. The pygmies could walk under the author's outstretched arm. "They have long arms, short legs, long upper lips, and muscular bodies, many of them quite matted with hair. They have lived for millenniums in the eternal gloom of these primeval forests, and have sunk in character and physique almost as low as the wild animals themselves. They range through the forest in search of prey, finding their way back for miles by a bent twig or upturned leaf. A flick of their poisoned arrow and their victim is doomed, whether he be animal or man."

They are a very shy people, and took some time to recover from their nervousness of Mr. Roome. But he managed to reassure them, as he seems to have reassured everyone.

He was fortunate to escape the attention of the "human leopards" who were conducting their raids in the neighbourhood of the pygmies. On the whole, Mr. Roome's picture of Africa is a peaceful one, but these marauders are the terror of the countryside. "They roam through the forest covered with leopard skins, frequently crawling along on all-fours in the gloom. On their fingers they have fastened iron claws about an inch-and-a-half long. Lying in wait in the forest, on the outskirts of the villages, they spring on the back of the unsuspecting victim. With one grab they tear his throat and then drag the dying body into the forest for their cannibal feasts. . . . I heard that more than forty victims had been secured in a comparatively short time."

In strong contrast to the pygmies are the Watusi, one of the tallest races in Africa. Their average height is from six to seven feet, and milk is their principal article of diet. It does not fatten them, however, but produces a notable breed of athletes. Their athletic speciality is high jumping, at which they have reached an astounding proficiency. Their King, Muzinga, made them give an exhibition for the author's benefit. "The jumping commenced at a height of between six and seven feet, in the neighbourhood of the world's record high jump." The jumpers used a stone or ant-hill as a "take off"; but, even making allowances for this, they easily cleared seven feet, and the champion jumper, a young man rejoicing in the name of Kanyamuhungu, cleared eight.

Mr. Roome speaks with unflinching appreciation of the work done by missionaries. Their schools, for one thing, have effected marvels. The ignorance of some of the tribes—e.g., the Zande, in the north-eastern Congo—is almost incredible, as the manner in which they express themselves indicates. "They refer to a key as the lock's son. A white man is called 'The Father of Cloth.' If a thing is lost in the house, 'Your house surpasses you.' A toothache is caused by 'ants in the tooth.' An emphatic 'yes' is 'it is no lie.' On being asked the reason for not planting paipai trees in his village, the owner responded, 'Alas, the seed of the paipai will not hear my words!'"

But at Yakusu, among the Lokeles, a tribe living about two hundred miles south of the Zande, the natives under the instruction of the missionary schools had made great strides. An examination paper set on the comprehensive topic, "White People," produced some very interesting answers: "White people come from Europe. They have pale skin, long noses, and soft hair like wool. Their skin is as smooth as a fish."

"They are people who sit at a table to eat food. They do not like to sit on the ground, because of the dust and germs."

"We are amazed at the wisdom of the white people: it is like a spring of water. They are very clever at arithmetic, and can count up to a great number."



"A FLICK OF THEIR POISONED ARROW AND THEIR VICTIM IS DOOMED": THE HUNTING PYGMIES OF THE CONGO.

"The pygmies . . . range through the forest in search of prey, finding their way back for miles by a bent twig or upturned leaf. A flick of their poisoned arrow and their victim is doomed, whether he be animal or man. . . . If their friendship is won they will prove the most faithful and expert of guides through these gloomy regions."

From the Drawing by Paul Travis. Reproduced from "Tramping Through Africa," by Courtesy of the Publishers, Messrs. A. and C. Black.

"If you are ill, the white doctor can cut the sickness out of your body with a knife, and yet you do not feel it. They can overcome most things except death."

It is refreshing to find that, at any rate in this part of the world, the White Man is not regarded as the Black Man's Burden. Travellers of the type of Mr. Roome do much, both by word and action, to foster good feeling between the two races. "Tramping Through Africa" is a worthy memorial of a useful and adventurous career.

L. P. H.

\* "Tramping Through Africa: A Dozen Crossings of the Continent." By William J. W. Roome, L.R.I.B.A., F.R.G.S., F.R.A.I. (A. and C. Black, Ltd.; 15s.)



# A QUEEN WHO HAS NEVER WORN A CROWN: HER MAJESTY OF ROUMANIA.

FROM THE PAINTING BY PHILIP A. DE LASZLO, M.V.O., P.R.B.A.



## A TRAGIC ROYALTY: HER MAJESTY QUEEN HELEN OF ROUMANIA, MOTHER OF THE PRINCE OF ALBA JULIA (EX-KING MICHAEL), WHOSE MARRIAGE TO KING CAROL (THEN CROWN PRINCE) TOOK PLACE IN 1921.

The Crown Prince of Roumania—now King Carol II.—renounced his rights to the Throne in 1925. He had married Princess Helen of Greece, daughter of the late King Constantine and sister of ex-King George, on March 10, 1921, and a son was born in the same year, that son who was King Michael for a spell. This marriage was dissolved in 1928. When the exiled Prince—then known as Carol Caraiman—returned to his country last June, to be proclaimed King in place of his son, who has become Prince of Alba Julia and Heir to the Throne, the question of the rights of the Princess—the Princess of Roumania, to use the title that had been granted her—became a momentous one. None

can foretell the future, but it may be that, in time, King Carol's wife will be Queen of Roumania in fact. Meanwhile, her husband has authorised her to assume the style "Her Majesty," and the "Official Monitor" of Bucharest has announced that she is entitled to call herself Queen of Roumania in view of the recent annulment of the Exclusion Act of 1926, that annulment which restored Carol's rights to the Throne. In any case, it is reported that King Carol has never recognised the divorce; that Queen Helen never desired it; and that the Holy Synod of the Roumanian Church has ruled that it is invalid. King Carol and Queen Helen recently saw their son together.



NOT SUITABLE FOR CHRISTIE'S OR SOTHEBY'S!



FIG. 1. A ROMAN "GAINSBOROUGH": A NEOPHYTE RE-CLAD AFTER INITIATION INTO THE DIONYSIAC MYSTERIES.



FIG. 2. SUGGESTING A POUSSIN: THE NEOPHYTE AT HER TOILETTE AFTER INITIATION; WITH CUPID HOLDING A MIRROR.



FIG. 3. IN THE STYLE OF AN ITALIAN PRIMITIVE: A CUPID OF THE VILLA OF THE MYSTERIES.



FIG. 4. A ROMAN COUNTERPART OF THE WORK OF SANDRO BOTTICELLI: PHASES OF THE NEOPHYTE'S PROGRESS DURING INITIATION INTO THE DIONYSIAC MYSTERIES—(LEFT) KNEELING IN GRIEF BESIDE A PRIESTESS; (RIGHT) RISEN IN EXULTATION.



FIG. 5. BY A ROMAN "SIR JOSHUA REYNOLDS": A STAGE OF INITIATION FROM THE RITUAL FRESCOS OF THE VILLA OF THE MYSTERIES—THE ANNUNCIATION.

The wonderful frescoes found within recent years at Pompeii prove that the ancient Roman was very fond of decorating his house with pictures, though he could not detach them from his walls for purposes of sale or exchange! It is interesting to trace in some of these paintings analogies with later art, since the Renaissance, and in the above selection we have ventured to suggest certain comparisons. Possibly other such parallels may occur to our readers. Of the frescoes (Figs. 1 to 5) that gave its name to the Villa of the Dionysiac Mysteries, we read in "Pompeii and Herculaneum," a new book by C. G. Ellaby (Methuen): "Dionysus . . . in later times was regarded as the teacher of a new religion which . . . would purify the soul. . . . The pictures show the difficulties of a novice who wishes to be initiated, but whose courage fails at the ceremony. She takes refuge near the priestess, and, kneeling close to her and hiding her face in her lap, seems to beg comfort and peace (Fig. 4). She overcomes her dread, and in the last picture (Fig. 2) we see her dressing after



# NON-DETACHABLE PAINTINGS IN POMPEIAN HOUSES.



FIG. 6. AN ANCIENT ROMAN PROTOTYPE OF THE FLOWER PIECE: A FINE PAINTING WITH A SMALL STUCCO FIGURE IN THE CENTRE CRUMBLING TO DUST—FROM A HOUSE AT POMPEII.



FIG. 7. A ROMAN "CONVERSATION PIECE" THAT SUGGESTS THE STYLE OF ZOFFANY: THE WEDDING OF MARS AND VENUS, SHOWN WITH THE MODEST DEMEANOUR OF A ROMAN MATRON.



FIG. 8. A ROMAN PARALLEL TO THE ART OF LONGHI: A COMEDY SCENE FROM A POMPEIAN WALL-PAINTING—A ROGUE SLAVE POINTING AT A PAIR OF RICHLY BEDIZENED WOMEN.

FIG. 9: A ROMAN ANTICIPATION OF FRANCESCO GUARDI: A LANDSCAPE FRESCO FROM POMPEII, WITH A TRAVELLER STANDING REVERENTLY BESIDE A PILLAR OF HERMES AT A WAYSIDE SHRINE.



her initiation; a Cupid stands near her holding a mirror. She is no longer swayed by evil passions, but is purified and calm." Regarding the other paintings (Figs. 6 to 9), an Italian writer says: "In the last issue of the 'Notizie degli Scavi,' Professor Amedeo Maiuri, Royal Superintendent of the Antiquities of Campania, reports on the latest discoveries in Pompeii. From a small building, adjoining the rich villa in which was found the bronze ephebus of the Street of Abundance, interesting wall-paintings have come. They include landscapes of high merit and in excellent preservation, above all the one here reproduced (Fig. 9), with a traveller beside a rustic oratory. Other pictures represent mythological episodes, such as the wedding of Mars and Venus (Fig. 7), in which the goddess maintains the modest demeanour of a Roman wife; or merry comedy-scenes (as in Fig. 8). A reconstructed ceiling bears a magnificent painting (Fig. 6), with large flowers and a small stucco figure in the centre, which has crumbled to dust."



# THE WORLD OF SCIENCE.

## DOVER SOLES!

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THE display in the fishmonger's shop window always fascinates me. The block of ice surmounted by a great red lobster, the rows of huge crabs, the scarlet-footed scallops, plaice, turbot, halibut, and great Dover soles, gorgeous red mullet and gurnards, make a brave show, and conjure up visions of well-appointed dinner-tables with shaded lights and gleaming silver. These things, I say, give me a thrill, and make me feel that it is good to be alive!

Somewhat I have a suspicion that I get more enjoyment out of the contemplation of these things good to eat than my neighbours. And this because invariably they set me thinking not only of their various peculiarities of shape and how they came to be so moulded, and of their coloration and its meaning, but also of their various qualities and grades of palatability—with or without sauces—and what determines the subtle flavours which so please my palate. This matter of "flavours" is worth contemplating. They are not conferred by the chef: his part is to preserve them and blend them; they are inherent peculiarities wrought during that wonderful synthetic reorganisation of food-material. That is to say, living tissues distill widely different qualities out of the same substances in the course of the process we call digestion, using it to repair exhausted muscles and nerves.

I can best make my meaning clear by citing an imaginary experiment. Turn a lamb, a fawn, and a calf into the same enclosure—say a meadow—and leave them to fend for themselves. When they have reached an appropriate age, let them go to the butcher. As table-meats we should need no one to tell us which is beef and which is mutton, or which is venison. All these animals fed in the same meadow, but they converted the food they consumed in common into meats of very different qualities. But

bodily shape. They begin life as "round-fishes," swimming like ordinary fish at or near the surface of the sea, with the back upwards. But presently they come to haunt the deep water, resting on the sea-floor. Day by day they tend more and more to turn over on one side, and the body begins to flatten out, till at last they lie wholly on one side. The uppermost now assumes the coloration of the surrounding sand, while the under-side bleaches to a pure white. But more than this: the eyes, at first on each side of the head, now undergo a remarkable change in their relationship, for that of the undermost side begins to migrate through or round the top of the head, till it comes to lie side by side with the uppermost eye! It is this fact which causes the uninitiated to regard the side bearing two eyes as the back of the fish, instead of the right or left side, as the case may be.

Now let us watch the lemon-dab, or merry-sole, seeking a meal (Figs. 1 and 2). His favourite food is furnished by burrowing worms, which, for feeding and breathing purposes, thrust out the head, surrounded by a ring of tentacles, just beyond the mouth of the burrow. At the slightest

warning of approaching danger the head disappears with the speed of lightning. So the lemon-dab has to hunt stealthily. Swimming gently along close to the bottom, he presently comes to rest with the forepart of the body raised well above the bottom. Then, turning his eyes now in this direction, now in that, he watches for the appearance of a head which was probably drawn down the moment after the fish came to rest.

At the same time he can turn one eye forwards, the other backwards or sideways, so that nothing escapes him. If a head appears a little to the right, he shifts his position and waits again, ready to pounce down on his victim, as will be seen in Fig. 1. The moment the head comes out and the tentacles spread, he makes a lightning spring, and the worm is seized. This movement is shown in

their capture is attended with difficulty, since these little creatures are very wary, and, having eyes on stalks, they can thrust them out beyond the lip of the shell in which the body is enveloped, to see whether all is clear.

The various species of soles hunt after a different fashion. They feed by night, have but small eyes with a very limited range of movement, and find their prey by short, very delicately sensitive "feelers" covering the under-side of

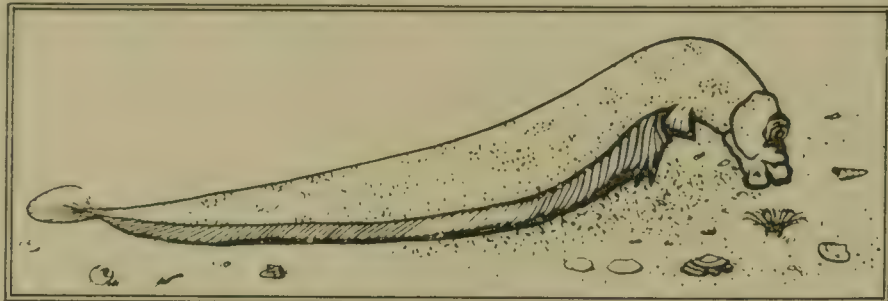


FIG. 2. LIKE A BLACKBIRD WITH A WORM: THE LEMON-DAB, OR MERRY-SOLE, POUNCING ON ITS PREY.

A tube-dwelling worm, having thrust out its head, is about to be pounced upon, and when seized is pulled completely out, as a worm is pulled out of the ground by a blackbird or thrush.



FIG. 1. WITH EYES THAT CAN REVOLVE INDEPENDENTLY IN ANY DIRECTION: THE LEMON-DAB, OR MERRY-SOLE, AWAITING PREY.

This is the attitude assumed immediately a fresh position has been taken up when hunting for food. The eyes, like those of the chameleon, have great mobility, so that each can be turned, independently of the other, in any direction.

more than this: were these bodies sent to the dissecting-table instead of to the butcher, the anatomist would have found both likenesses and differences in the muscular and skeletal anatomy of each which would have enabled him to distinguish, apart from external appearances, these several types—sheep, deer, and ox—one from the other. He would never, however, discover the elusive flavours which permeated the muscular tissues of these animals, the flavours we distinguish by the terms mutton, beef, and venison.

We meet with similar phenomena among birds. Why is the outer layer of breast-meat of a grouse much darker than the inner, while in the pheasant it is white throughout? What is it that improves the flavour of a pheasant which has been "hung," and makes the flesh of a fowl similarly treated disgusting? What is true of the beasts of the field and the fowls of the air is true also of the fish of the sea. In a wild state the diet of the deer is not the same as that of the domesticated ox or sheep. And these two animals, again, commonly differ as to their feeding-grounds. But the result, so far as the appearance of table-meat is concerned, is practically the same.

And so it is with the fish of the sea. The peculiar flavours of the flesh of, say, a Dover sole and a plaice are due not so much to the food they eat as to the processes of distillation to which that food is subjected in the living tissues of each. What that food consists of, and how it is procured, has lately formed the subject of a very careful investigation by Dr. G. S. Stevens, of the Marine Biological Station at Plymouth. I propose now to give a general summary of his results, in so far as they concern the lemon-dab, or merry-sole, the plaice, the sole, and the gurnard. The first three are "flat-fishes," feeding on organisms crawling about or lying half-buried on the sea-floor. Thanks to this investigation, we now know not only what is the favourite food of each, but how it is secured. This last point is curiously interesting.

To appreciate their hunting methods properly it must be remembered that the "flat-fish" are among the most singular of living fishes, owing to the profound transformation they have undergone in the matter of their

tion and waits again, ready to pounce down on his victim, as will be seen in Fig. 1. The moment the head comes out and the tentacles spread, he makes a lightning spring, and the worm is seized. This movement is shown in



FIG. 3. A REMARKABLE FISH WITH FIN-RAYS USED AS "LEGS" FOR CRAWLING: THE LINEATED GURNARD.

In the gurnards, the three front rays of the breast-fin have become isolated, and freed from the connecting web, to serve as walking limbs. They have also a highly developed sense of touch used in discovering prey. This species is chiefly a ground feeder. The others chase more active prey, such as shrimps and prawns in mid-water.

Illustrations by Courtesy of the Marine Biological Station, Plymouth.

Fig. 2. The victim is drawn out as a thrush or a blackbird draws out a worm, whole; no pieces of worm are ever found in the stomachs of lemon-dabs. When worms are absent, small hermit-crabs are eaten, though it would seem that

the head. Creeping slowly over the bottom, and using its lateral fins more after the fashion of the legs of a centipede than for swimming, a sole explores the ground by a "patting and grabbing action of the snout," and trusting for further information to its "feelers." "All is fish" which comes to its net—worms, small crabs, and shell-fish, as well as small fishes.

The lemon-dab has a small mouth with thick lips, placed well forward, and teeth in both jaws. The sole has a comparatively large mouth, not terminal, as in the lemon-dab, but directed downwards, towards the under-side, and teeth are present only in the jaws of the lower side. In each of these two types we find a nice adjustment, in the matter of the form and position of the mouth and jaws, to the nature of the food, and the method of its capture. On another occasion I should like to say something in regard to the relatively enormous mouths of some other flat-fish, such as the halibut, turbot, and megrim. These indicate very different modes of hunting, and very different kinds of prey. But at present we possess but little information as to the feeding habits of these fish.

Let me now turn to another and very different type of fish—the gurnard tribe. Of this there are four British species. They are remarkable for the fact that three of the rays of the pectoral, or breast-fin, have become transformed into long leg-like structures, enabling progress to be made along the bottom by crawling. These "legs" are also very sensitive to touch, and are used to discover prey hidden in the sand or lying on the sea-floor. This is especially true of the lineated gurnard, the other three being more active, and chasing such lively prey as shrimps and prawns and small fish. We find these movable fingers in their fully developed condition. How they came to split off from the rest of the fin and its connecting sheet

of membrane is a riddle yet to be solved. The study of a series of very young individuals should throw a light on the problem.

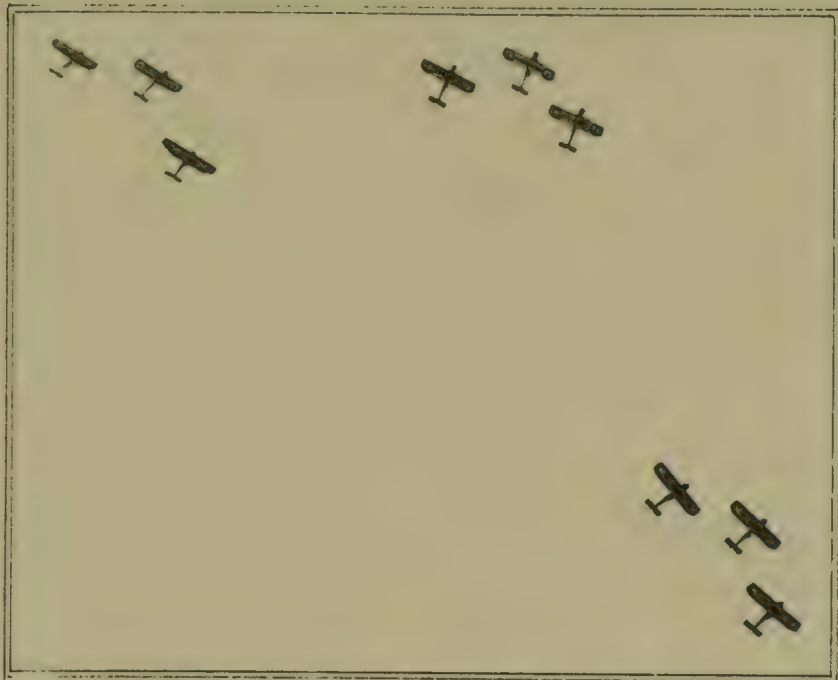
Dr. Stevens, in pursuing this investigation at the Marine Biological Station at Plymouth, has done much more than provide us with some "very curious information." That is not the function of this institution, which was founded for the study of the sea, and all that therein is for the very practical purpose of enabling us to understand, and, if possible, to increase our stock of food-fishes. This can only be done by the most exhaustive investigations into the nature of every living thing in these waters and their relation to the fishing industry. The eggs and the larval stages, the adolescent and adult stages of these fish; their food during all grades of development—often very different at different periods of life—the sources

of this food; their migrations; their vertical movements; the salinity of the water; tides and currents—all have to be weighed and measured. Though a vast amount of information has been gleaned, the task is endless.



# THE R.A.F.'S DISPLAY: NEW TYPES.

# THE R.A.F. "THRILL": PARACHUTES.



BEFORE THE PARTING OF THEIR "CHAINS": AEROBATICS BY AEROPLANES LINKED TOGETHER BY ROPES OF RUBBER.



THREE EXPERIMENTAL AIRCRAFT IN FLIGHT: THE "WINDMILL" CIERVA AUTO-GYRO "C.19" (LEFT); THE HANDLEY-PAGE "GUGNUNC" (TOP RIGHT); AND THE TAILLESS PTERODACTYL "I.B."



THE SET-PIECE: THE PLANTER'S HOUSE, IN WHICH PIRATES HAD INSTALLED THEMSELVES IN BRITISH COLONIAL TERRITORY, SET ON FIRE BY BOMBS FROM BRITISH AIRCRAFT FLOWN TO THE RESCUE.

The Royal Air Force Display at Hendon, on June 28—the eleventh of its kind—was as remarkable as ever. Concerning the three photographs reproduced above, the following notes may be given: The aeroplanes linked in threes by means of rubber ropes gave a demonstration of aerobatics while thus tied together. Then they spread out, broke their fetters, and manoeuvred individually. The gyroplane "Cierva Autogyro C.19" has lifting-surfaces consisting of rotating vanes instead of fixed planes. It is, of course, essentially a hoverer, and it can come to rest in a very small space, descending from the air, as it were, like a lift. The "Gugnunc" specialises in slow flying, and has slotted wings. The Pterodactyl is a development of an earlier type. It has exceptional control at and below stalling speeds.



READY FOR THE DESCENT: A PARACHUTIST, WITH HIS PARACHUTE UNOPENED, STANDING AT AN AEROPLANE'S WING-TIP.



AT THE PULLING OF THE RELEASE HANDLE: THE PARACHUTIST ABOUT TO BE "PULLED OFF" THE WING BY THE OPENED-OUT PARACHUTE AND TO FLOAT TO EARTH.



PULLED OFF THE AIRCRAFT BY HIS PARACHUTE: A PARACHUTIST LEAVING THE MACHINE; AND TWO OTHERS SEEN, WITH THEIR PARACHUTES PARTLY OPENED, FALLING TOWARDS THE GROUND.

From the spectators' point of view, the greatest thrill at the recent Royal Air Force Display was provided by a parachute-descent demonstration given by the Parachute Section of the Home Aircraft Depot, with the parachutes used in the Royal Air Force. Six parachutists stood on the wings of three aircraft and, at a given signal, pulled the release handles. After each parachute had opened, the parachutist was "pulled off" the aircraft. A note in the programme read as follows: "It will be realised that in a strong wind the parachutist is travelling fast over the ground and the landing may be sufficiently heavy to cause minor injuries. Unless, therefore, weather conditions are entirely satisfactory for this demonstration, 'live' descents will be abandoned, and dummies will be dropped." The descents were "live."



CHINA'S TWENTY YEARS' WAR:  
PHASES OF RECURRING CONFLICT.



OUTSIDE THE CITY OF LANFENG AFTER THE PRESSURE HAD BEEN RELAXED: A LULL IN THE FIGHTING BETWEEN FENG YU-HSIANG'S TROOPS AND THE NANKING GOVERNMENT FORCES.

CHINA has been in a state of chronic civil war ever since the overthrow of the Imperial régime in 1912. Her enormous resources in man-power, however, seem unlimited. Describing the battle of Lanfeng (on page 20), "Putnam Weale" writes: "The loss in killed and wounded and prisoners is the least part; there are millions of men in the villages, who, as a result of the Twenty Years' War under the Republic, have been soldiers at one time or another and can handle a rifle and know the elements of drill. More important are munitions and weapons."



AN EXAMPLE OF "MECHANISATION" IN MODERN CHINESE WARFARE: AN ARMoured TRAIN OF THE NORTHERN (KUOMINCHUN) FORCES, SHEATHED WITH BOILER-PLATES, AS IT APPEARED AFTER IT HAD BEEN UNDER FIRE.

In the article by "Putnam Weale" (on page 20 of this number), which the above photographs illustrate, the recent progress of the northern campaign in China, between the German-trained armies of the Nanking Government and the allied forces of Feng Yu-hsiang (leader of the Kuominchun) and Yen Hsi-shan (the Shansi commandant) is carried down to the great battle of Lanfeng, where, on June 1, Feng inflicted a heavy defeat on the Government troops of Chiang Kai-shek, who was himself wounded. Subsequent developments of the military situation were reported to have led recently to another action on a large scale. A Reuter cable of June 26, from Peking, stated: "Messages from reliable foreign sources show that a very severe battle has been raging throughout the week over a fifty-mile front eastwards of Kaifeng. General Chiang Kai-shek, in a desperate effort to retrieve the situation, is throwing 150,000 men into the fight, with orders to take Kaifeng. Chiang Kai-shek is endeavouring to outflank Feng Yu-hsiang's right wing in the vicinity of Taikang, but is meeting with



CAVALRY SADDLING UP PREPARATORY TO RIDING OFF: AN INCIDENT OF FENG YU-HSIANG'S CAMPAIGN FOR THE RELIEF OF LANFENG, WHICH LED TO A GREAT AND SANGUINARY BATTLE.



A LARGE AUDIENCE FOR A MILITARY ORATOR: A CHINESE OFFICER INEXHAUSTIBLE.



RAILWAY ARRANGEMENTS FOR THE COMMANDER-IN-CHIEF: FENG YU-HSIANG'S STRONG.



ARTILLERY USED IN THE FIGHTING BETWEEN THE KUOMINCHUN FORCES OF FENG YU-HSIANG AND THE GOVERNMENT ARMY: HEAVY STOKES MORTARS MOUNTED ON CHINESE CART-WHEELS.



ADDRESSING A MASSES INFANTRY DIVISION, REPRESENTATIVE OF CHINA'S MAN-POWER.



OF THE KUOMINCHUN FORCES DURING THE CAMPAIGN: GUARDED TRAIN IN A STATION.

NOT A "FINE WEATHER" WAR:  
BIG BATTLES, MANY CASUALTIES.



EVIDENCE THAT MODERN WARFARE IN CHINA IS A STERN REALITY: A CAPTURED TRENCH OF THE SOUTHERN (NANKING GOVERNMENT) TROOPS, SHOWING THE EFFECTS OF HEAVY BOMBARDMENT.

CHINESE warfare presents contrasts between old and new methods. Staff work, as "Putnam Weale" says (in his article on page 20), is old-fashioned. "But (he continues) owing to modern firearms, Chinese troops are dispersed over wide areas; and thus, while the machinery of control is eighteenth-century, the strategic and tactical problems are of this age. Side by side with Feng Yu-hsiang's shock-troops, armed with heavy two-handed swords and Mauser revolvers, are the armoured trains with their 5-inch artillery and their searchlights."



GRIM PROOF THAT THE WAR STILL RAGING IN CHINA LACKS NONE OF THE CUSTOMARY HORRORS: A PILE OF DEAD AT A SECTION OF THE BATTLEFIELD NEAR LANFENG WHERE THE FIGHTING WAS ESPECIALLY SEVERE.

the sternest resistance, and the issue of the battle is hanging in the balance." A significant feature of the campaign, from a foreign point of view, is the increasing use by the Chinese of modern weapons and material, including armoured trains and aircraft. "The air operations," said a "Times" correspondent writing from Shanghai on June 1, "are stated to have been disappointing, for, though they were productive of numerous casualties among civilians, little military damage was done. Neither tanks nor poison gas appear as yet to have been used. . . . The Government still has much faith in aeroplanes, and next week it will obtain delivery from America of ten long-distance Douglas bombers. Last week it contracted for twenty more Corsair bombers." Another message from the same source, of June 4, stated that, in view of the Government reverse, Changsha was being evacuated, and the commander of the British gunboat "Cricket" had ordered foreign residents to concentrate on Consular Island in the river.



## CHINA'S TWENTY YEARS' WAR: CARNAGE AT LANFENG.

A REFUTATION OF THE FALLACY THAT A CHINESE CAMPAIGN IS A "COMIC-OPERA" AFFAIR.

By B. LENOX SIMPSON ("Putnam Weale"), late Advisor to the Chinese Government, and recently appointed Commissioner of Customs at Tientsin.  
Copyright reserved by Reuter. (See Illustrations on Pages 18-19.)

It is generally imagined that war in China is a matter of fine-weather fighting, soldiers with umbrellas, fireworks, and blood-curdling yells—in a word, a "comic-opera" affair. In reality, however, the fact is far different. War in China is like war anywhere else, lacking none of its hardships and

efforts to drive inland towards Chengchow, using a dozen armoured trains as the core of his centre, with eight divisions in échelon on either wing. His spear-head was formed by two German-trained model divisions, each of which had three brigades, and counted 18,000 effectives. Very heavy preliminary

fighting had occurred from May 12, when large masses of so-called "grey troops," some of which were guilty of going over to Nanking, had been brushed aside. The stations of Mamutsi and Kueiteh, further to the east, had been captured with so much slaughter that the grey troops had plainly had enough. The fate of Lanfeng, sixty miles from Kueiteh, was therefore hanging in the balance.

Perhaps it is as well to inset here a little picture. A missionary correspondent, writing from Kueiteh city on May 23

and have remained closed till now, 23rd, noon. It is rumoured that the Nanking troops are evacuating their staff via the north gate, en route for the railway. Gun-fire has been heard to the west, and is apparently getting nearer. Rumours of the presence of Feng Yü-hsiang's scouts in the district persist. Have the Nanking troops been too rash in their advance? We can get no news. . . .

The perturbation of this good man on May 23 was due to what was happening sixty miles to the west along the railway. The Nanking troops, having pressed inland, had indeed reached and captured Lanfeng station, and were hurling men against Lanfeng city, a walled market town of twenty or thirty thousand inhabitants, such as abound in China. Into this town two, and possibly three, Shansi divisions had retired, and were doggedly resisting.

The Nanking assault on the city was still in progress on the morning of May 23, when the real Northern effort of the Second (Kuominchün) and Third (Shansi) Army Groups commenced, not a moment too soon. Not less than 150,000 infantry and 20,000 cavalry, advancing in very wide formations, and coming up as quickly as possible, cascaded on to the railway, completely enveloping the Southerners because of their overwhelming numbers, and giving no respite at all. Feng Yü-hsiang's inclination had been to fall back to a point in the neighbourhood of Kaifengfu (thirty miles to the west), when his own troops, forming the right wing, would have swung in and struck overwhelmingly at Nanking's left flank and rear. But, in face of the urgent calls from the Shansi troops, who had massed 200 guns five miles west of Lanfeng, and were engaged in trying to hold the advance of the artillery fire, immediate action was decided upon.

The assault delivered by the Kuominchün was so energetic, and so constantly gathered force as the supports came up by forced march, that, after two days' fighting, both wings of the Nanking army were crushed in, and a great number of prisoners taken—the last figure is 50,000. On the railway itself, however, held by a system of trenches and patrolled by very heavily gunned armoured trains, little progress could be made, in spite of the losses inflicted on the Model Divisions, one of which had to be withdrawn after suffering 8000 casualties. So insistent had been Chiang Kai-shek's orders that anyone leaving the firing-line would be summarily shot, that even the wounded were left lying where they had fallen,



THE LEADER OF THE KUOMINCHÜN FORCES AGAINST THOSE OF THE NANKING GOVERNMENT: FENG YÜ-HSIANG (THE BURLY FIGURE IN WHITE) SURVEYING THE PROGRESS OF HIS TROOPS.

The opposing forces in Northern China are the Kuominchün troops (reported recently to number 300,000), in alliance with the Shansi troops (estimated at 200,000) under Yen Hsi-shan, against the armies of the Nanking Government under Chiang Kai-shek.

horrors, as is abundantly proved by the following article and the illustrations relating to it, given on a double-page in this number.

It appears as if the principal action in this Chinese Civil War has already been fought, and that we who are so close to the scene of action have paid too little attention to it. Certainly on one count alone the battle of Lanfeng merits some attention. From information now available it was not only the bitterest struggle under the Republic, but the bloodiest battle seen in China for a hundred years. Moreover, it had other interesting features. A brand-new army, trained under Germans, and very heavily supplied with armoured trains, machine-guns, mobile artillery, and vast reserves of ammunition, came up against two large groups—the heart of the revolt against Nanking—the Shansi army of mountaineers and Feng Yü-hsiang's choicest divisions, who, trained to husband their ammunition and go in with the bayonet and the sword, swept resistance from their path by sheer ardour.

The Belgian-built line which was the scene of the encounter, the Lunghai Railway, runs sheer east to the Yellow Sea from a point 600 miles inland. Thanks to it, Feng Yü-hsiang had been able to bring his men by rail during the last part of their long trek from the north-west; and that is why the main concentration point of the Northern Group was made at Chengchow, the Honan town where the line crosses the Peking-Hankow Trunk system. Incidentally, it may be remarked that it was on these vast loess plains that Chinese civilisation had its rise; therefore no more historically appropriate spot could have been chosen for the hard duel fought out. On the one side were the hosts of North China, rough, strong, uncouth; on the other, the product of the Nanking régime, a semi-foreignised group that has had plenty of money and plenty of foreign assistance, but has lost its own soul.

A Shanghai newspaper termed the action the Battle of Chengchow. But Chengchow is seventy miles to the west, and the entire drama was fought out round Lanfeng station and Lanfeng city. Rings of low hills surround the locality, and twenty miles to the north begin the vast dykes of the Yellow River—China's Sorrow. As a matter of record, the position for the North prior to the action had been serious. Chiang Kai-shek had been putting forth his greatest

(how, his letter got through is a mystery), gives a wonderful little snapshot, without knowing it, of the rural warfare which had preceded the main action; a picture which in some respects resembles the battle accounts of the Old Testament. He wrote:

"On May 15 the battle of Kueiteh began. The Nanking forces had been closing in on this city for two days, but reports were contradictory. The railway had been taken and the grey troops had

retreated, some westward, others into this city, which for the fourth time has been subjected to bombardment. It was no play this time. Some fairly big guns were brought up and the east gate and wall severely pounded. The gate is a ruin, and there are several breaches in the walls. Firing continued till noon of the 18th, when the east gate was surrendered and the Nanking troops hoisted their flags. The defenders of the north gate still refused to submit, but they were overcome. . . .

"On the 19th, Generalissimo Chiang Kai-shek paid the city a visit. He ordered the battlements of the city wall to be demolished within three days, but this is the fifth day, and nothing has been done. If it were, it would be difficult to hold the place against an enemy. . . .

"Yesterday afternoon, the 22nd, the gates were suddenly closed, with the exception of the west one,



THE STAFF WATCHING AN ACTION DEVELOPING: AN ELEMENT OF CHINESE WARFARE (I.E., STAFF WORK) DESCRIBED AS "PROBABLY NOT MORE ADVANCED THAN IT WAS IN EUROPE IN THE EIGHTEENTH CENTURY."

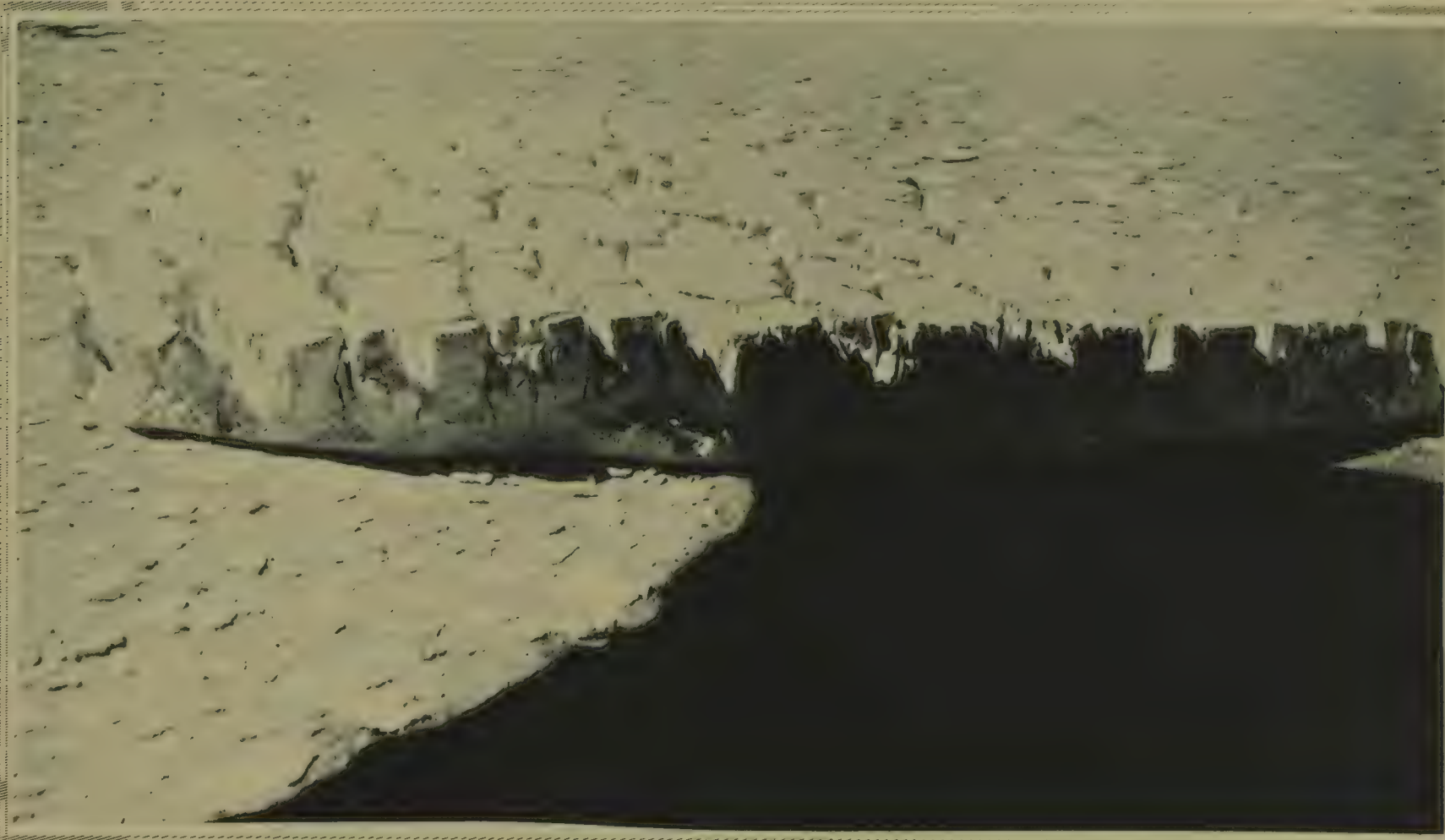
great numbers of the prisoners being hors de combat. Meanwhile, the Northern horse, ranging far away on both flanks, had swung in on the railway thirty and forty miles behind the battlefield and ripped up great sections of the track. But the main action was so stubbornly contested, and the losses on both sides so severe, that exhaustion set in by May 26. On

(Continued on page 46.)

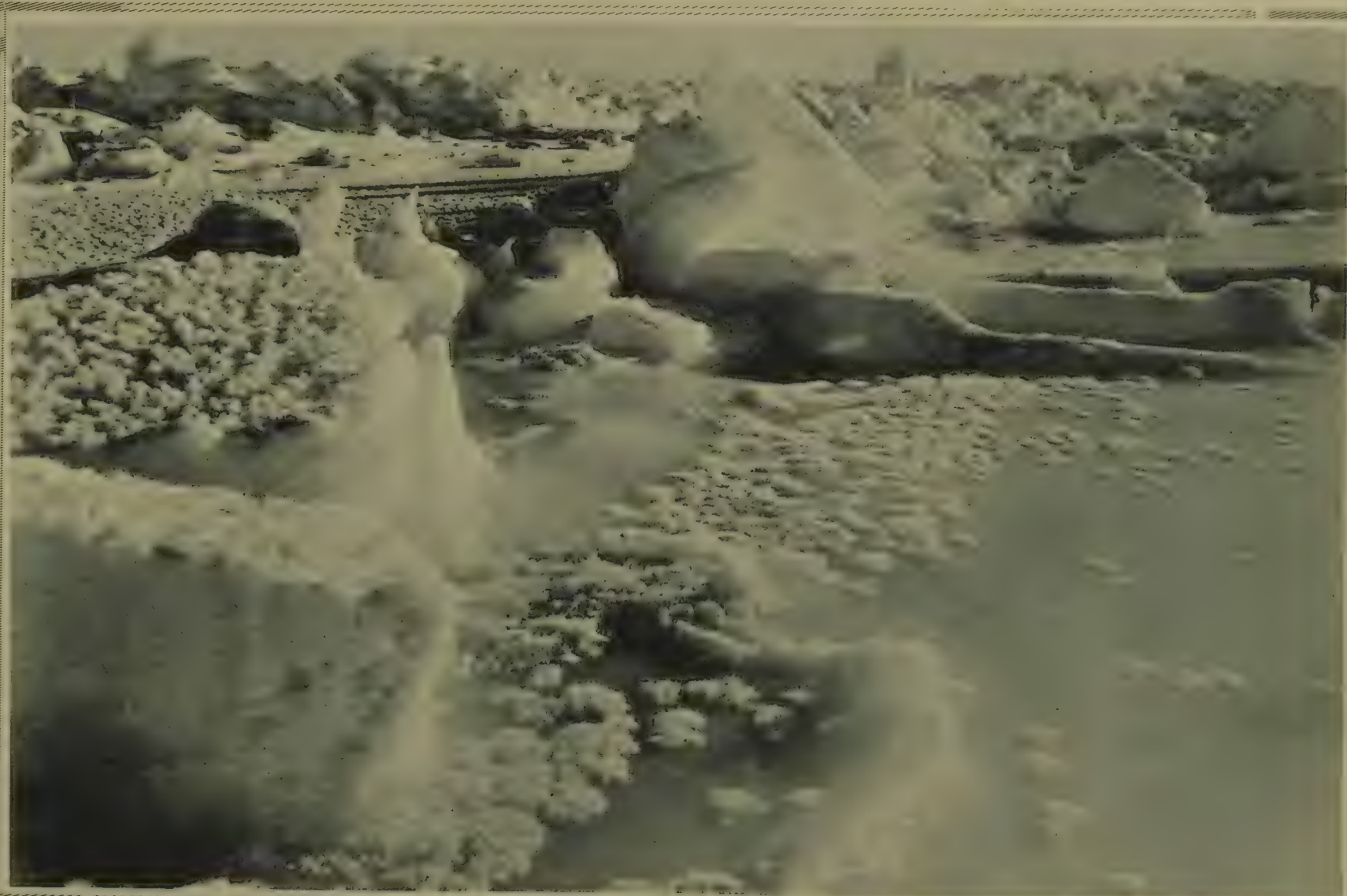


# ANTARCTICA THE FAIRYLAND: CREVASSED BERG AND CRYSTAL "GARDEN."

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"DRIFTING WITH THE PACK": A "DISCOVERY" AIR-VIEW OF THE CREVASSED SURFACE OF AN ICEBERG OFF THE COAST OF ROBERTSON LAND.



A CRYSTAL GARDEN OF ANTARCTICA: SHATTERED ICE-FLOES AND ROSETTE ICE-CRYSTALS IN THE HEART OF THE ICE-PACKS.

The unexpected return of the British-Australian-New Zealand Antarctic Expedition under Sir Douglas Mawson (by which these photographs were taken) was explained by the leader in a report presented to the House of Representatives at Canberra in May. It was necessitated by a shortage of coal soon after the "Discovery" had reached the forty-fifth meridian, when she turned about and went back to the east in order to re-investigate Enderby Land. A gale intervened for several days, and the coal reserve was reduced almost to that limit of 120 tons without

which Captain Davis did not deem that it would be reasonably possible to make a coaling port. A proposal to coal the "Discovery" at sea from the whaler "Radioline" was abandoned after the most careful consideration. And, writing of whaling-vessels, it is interesting to note that Sir Douglas has stated that, even without further investigation, he can affirm that there exists a very valuable whale-fishery off Enderby Land, a virgin field believed likely to yield in this year alone proceeds amounting to £1,000,000 or, possibly, £2,000,000.



# MISS AMY JOHNSON'S CRASH ON LANDING AT BRISBANE: STAGES OF THE MISHAP AS FILMED.



## PHASES OF "JASON'S" FALL IN QUEENSLAND: MISS AMY JOHNSON MAKING AN UNLUCKY LANDING (PHOTOGRAPHS 1 TO 14); AND HER MACHINE CRUMPLED ON THE GROUND.

We here present a series of pictures from the Movietone News film which illustrates Miss Amy Johnson's crash when landing at Brisbane—pictures which show the machine on impact, overturning with its tail in the air, and then subsiding to the ground with crumpled wings. The photographs should be "read" downwards, as numbered; that is to say, from one to fourteen. The fifteenth photograph is not one of the series, but is an air-photograph, given here to show the damaged machine when it was at rest. It will be recalled that Miss Johnson's mishap occurred when she was landing at Brisbane, Queensland, at the conclusion of a

flight from Charleville. Her own description, as sent to the "Daily Mail," said that her engine had been giving her trouble. Referring to the accident, she wired: "... As I was going over the ground it stopped altogether. I did not have sufficient height to make a circle, and had to lose height rapidly. With a very steep side-slip I landed on the aerodrome all right, but, unfortunately, ran into a boundary fence. The aeroplane overturned and the wings were damaged slightly. I was not thrown out. . . . I was strapped into the cockpit and found myself still sitting there, but this time upside down!"

PHOTOGRAPHS BY COURTESY OF BRITISH MOVIE-TONE NEWS.



# "DULEEP" PARALLELS A "RANJI" FEAT:

# HIS FIRST TEST SUCCESS, AT LORD'S.



A. F. KIPPAX  
(Australia).



C. V. GRIMMETT  
(Australia).



W. M. WOODFULL  
(Captain of Australia).



A. P. F. CHAPMAN  
(Captain of England).



J. B. HOBBS  
(England).



M. W. TATE  
(England).



V. Y. RICHARDSON  
(Australia).



W. H. PONSFORD  
(Australia).



W. A. OLDFIELD  
(Australia).



P. M. HORNIBROOK  
(Australia).



A. FAIRFAX  
(Australia).



T. WALL  
(Australia).



S. McCABE  
(Australia).



D. G. BRADMAN  
(Australia).



K. S. DULEEPSINHJI  
(England).



G. DUCKWORTH  
(England).



R. W. V. ROBINS  
(England).



DULEEPSINHJI DROPPED AT SHORT LEG BY THE AUSTRALIAN CAPTAIN:  
WOODFULL'S UNACCOUNTABLE LAPSE.



DULEEPSINHJI'S FAMOUS LATE CUT: A SHOT THAT  
ELUDED THE SLIP FIELDSMAN.



DULEEPSINHJI BADLY MISSED OFF A LATE  
CUT BY WALL, IN THE SLIPS.



E. HENDREN  
(England).



J. C. WHITE  
(England).



W. R. HAMMOND  
(England).



G. O. ALLEN  
(England).



F. E. WOOLLEY  
(England).

In England's first innings in the second Test Match, at Lord's, K. S. Duleepsinhji made 173 before being caught Brádmán, bowled Grimmett; and thus very much more than justified his inclusion in the team. It was his first appearance for England in a Test Match against Australia, and his score was the highest ever made by a member of an England team against the Australians at Lord's. Duleepsinhji, our readers will no

doubt recall, is a nephew of that great cricketer of other days, "Ranji," otherwise, H.H. the Jam Saheb of Nawanagar. "Ranji" was present at Lord's, and was, of course, one of the first to offer his congratulations. It is thirty-four years since he himself passed the century in his first Test Match against Australia, at Manchester. In the second innings Duleepsinhji scored 48, c. Oldfield, b. Hornibrook.



# "THE TECHNIQUE TO MEET ANY BOWLING": DON BRADMAN BREAKING THREE RECORDS IN THE SECOND TEST MATCH.



D. G. BRADMAN SQUARE CUTS TATE WIDE OF A. P. F. CHAPMAN'S LEFT HAND.



BRADMAN PUSHES A BALL TO SHORT LEG, WHERE G. O. ALLEN FIELDS IT.



BRADMAN GLANCES TATE TO FINE LEG WHILE SCORING HIS 254.



BRADMAN MAKES A FULL-BLOODED STRAIGHT DRIVE.

Playing for Australia in the second Test Match, at Lord's, Mr. D. G. Bradman made 254 before he was caught Chapman, bowled White. This score broke three records. It marked the highest individual Test score ever made in this country; the highest made by an Australian in any country; and the highest in a Test Match at Lord's. Bradman, it may be added, comes from Bowral, some sixty-one miles from Sydney, and was twenty-one last August. He won

world-wide fame as a batsman in the season 1928-29; and he holds the world's record for the highest innings in any first-class match—452 not out, against Queensland. To quote the "Evening Standard" of a while ago: "Bradman has the technique to meet any bowling and the temperament for any occasion. A first-rate fielder in the 'country.'" In the second innings he scored 1.





**AFTER TRANSPORTING BRITISH REPRESENTATIVES TO ICELAND FOR THE MILLENNARY OF THE ICELANDIC PARLIAMENT: H.M.S. "RODNEY" IN REYKJAVIK HARBOUR.**  
The many Millenary visitors to Iceland included Members of the Houses of Lords and Commons who had gone to Reykjavik in H.M.S. "Rodney," representatives from almost every European country, and numerous Canadians and Americans. After the ceremonies at Thingvellir had been concluded on June 27, the "Rodney" entertained the officers of the foreign men-of-war; and there were rowing matches between the crews of the "Rodney" and the Swedish "Oscar II."



**SHOWING THE HISTORIC RIVER OXARA IN THE FOREGROUND: THE CAMP OF DELEGATES TO THE MILLENNARY ICELANDIC PARLIAMENT IN THE THINGVELLIR PLAIN.**  
By the time that the King and Queen of Iceland and Denmark and the Crown Prince of Sweden arrived at Reykjavik on June 25 to be present at the thousandth anniversary of the Althing, or Parliament of Iceland, a great exodus had begun from the capital to the plains of Thingvellir, thirty miles away. In this plain, from 930 A.D. to 1798, the Althing met every summer in the open air, beside the little river Oxara.



**A HOPPNER THAT FETCHED 14,000 GUINEAS: THE FAMOUS PORTRAIT OF CHARLOTTE AUGUSTA PAPENDIEK.**

Hoppner's portrait of Miss Charlotte Augusta Papendiek was painted in 1788, when the wilful little girl was five years old, and it gave no end of trouble to the artist, in spite of Mrs. Hoppner's efforts to restrain the young sitter's vitality with threats of whippings. The artist probably received 80 guineas for it; on June 27 it was knocked down to Capt. E. Duveen, at Christie's, for 14,000 guineas. Readers of "The Illustrated London News" will remember that this delightful picture of Hoppner's was reproduced as the colour plate of our Christmas Number for 1919.



**AT A RECENT REVIEW IN BUCHAREST: KING CAROL CHATTING WITH GENERAL AVERESCU.**

It was recently stated that King Carol was going to Baltchik—the summer resort to which his mother, Queen Marie, retired after she had failed to effect a reconciliation between him and Queen Helen. The above photograph, however, shows him still in Bucharest, at a brilliant review he had held of his troops there—the first review he has held since his return to Roumania.

## EVENTS AT HOME AND ABROAD: A PAGE OF RECENT HAPPENINGS.



**THE "FREEING" OF THE RHINELAND: CEREMONIAL PARADE OF FRENCH INFANTRY BEFORE THE EVACUATION OF WIESBADEN—THE TRICOLOR BEING LOWERED.**  
The evacuation of the third and last zone in the Rhineland was completed on June 30 by the departure of the Inter-Allied Rhineland High Commission from Wiesbaden, and of the last French troops, together with the French general staff, from Mainz. As one of the last official functions before leaving the Rhineland, the members of the Rhineland Commission on June 28 laid wreaths upon all British and German graves in the military cemeteries at Wiesbaden and Mainz.



**IN A STYLE COMBINING ARCHITECTURAL ELEMENTS FROM EAST AND WEST: INDIA HOUSE, TO BE OPENED BY THE KING AND QUEEN ON JULY 8.**  
For the opening of India House, Aldwych, on July 8, the Duke of Connaught will arrive at 11.55, and will be received at the door by Sir Atul Chatterjee, the High Commissioner for India. Their Majesties will arrive at noon, when the architect (Sir Herbert Baker) will offer the King a gold key with which to unlock the door.



## THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



**REWARDS FOR VALOUR DURING THE "CIVIL DISOBEDIENCE" RIOTING IN CALCUTTA: SIR CHARLES TEGART PRESENTING SPECIAL MEDALS TO POLICE OFFICERS.**

Our photograph shows an interesting ceremony which took place recently in India, when the Commissioner of the Calcutta Police presented medals to police officers in recognition of their sustained gallantry in the city during the serious disturbances caused by Gandhi's "Civil Disobedience" campaign. The honours, all will agree, were very well won, for the police showed not only bravery, but great tact.



**THE PRINCE OF WALES'S FIRST VISIT TO IPSWICH: HIS ROYAL HIGHNESS AT THE INSTITUTE OF JOURNALISTS' HOME OF REST, "OAK HILL."**

The Prince of Wales visited Ipswich on June 26, attended a performance of the Wolsey Pageant, and fulfilled various other engagements. Amongst other things, he declared open the new Municipal Aerodrome, and visited "Oak Hill," the Institute of Journalists' Home of Rest, where he was received by Mr. H. A. Gwynne. There he unveiled a portrait of Councillor T. R. Parkinson, the donor.



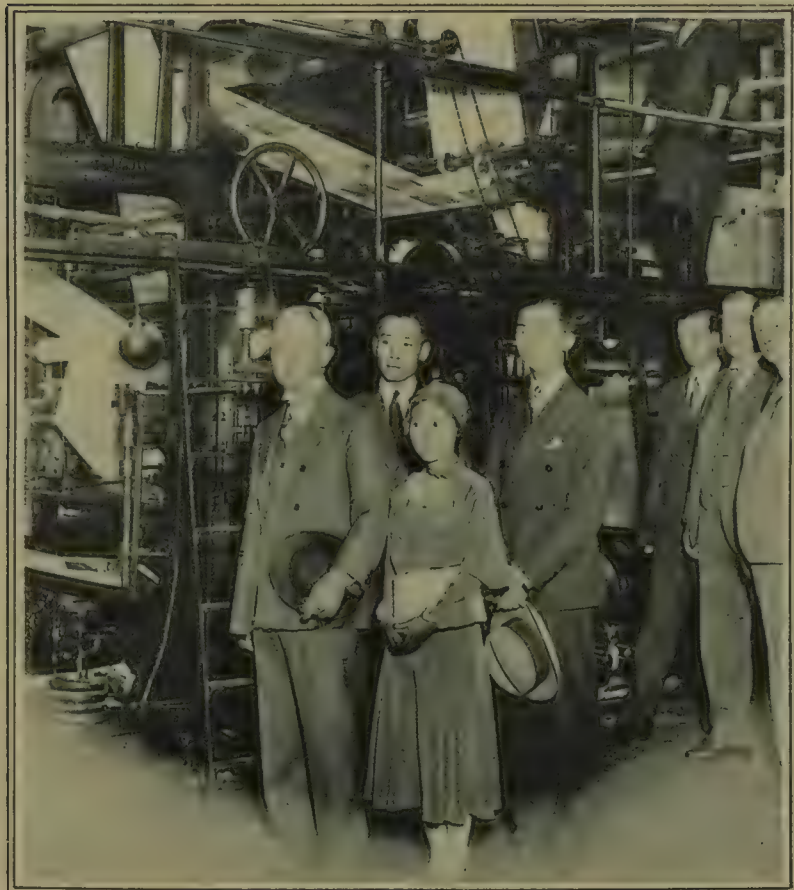
**ANOTHER INDIAN LEADER ARRESTED: PANDIT MOTILAL NEHRU (STANDING, GARLANDED, IN THE CAR).**

It was announced from Simla on June 30 that the Working Committee of the All-India Congress, whose headquarters are at Allahabad, had been declared an unlawful association, and that its President, Pandit Motilal Nehru, and its secretary, had been arrested at Allahabad. Pandit Motilal Nehru has been sentenced to six months' imprisonment.



**THE CUSTOMARY PARADE—WITH SHOWERS OF "TICKER TAPE": ADMIRAL BYRD WELCOMED ON HIS RETURN TO NEW YORK.**

Admiral Byrd, back in New York after his great Antarctic enterprise, received the customary welcome. We cannot do better than quote the photographer's description: "A view on Lower Broadway as Admiral Richard E. Byrd led the great welcoming procession from the Battery to City Hall. Showers of ticker tape flooded the street as the famous adventurer and flyer returned home after two years in the Antarctic."



**A FAMOUS SIAMESE PRINCE IN THE PRINTING-WORKS OF "THE ILLUSTRATED LONDON NEWS": H.H. PRINCE DAMRONG IN ONE OF THE MACHINE-ROOMS.** H.H. Prince Damrong, uncle of the King of Siam, who is making his first stay in Europe since 1891, when he was Siam's first Minister of Public Instruction, visited the Printing-Works of "The Illustrated London News" and "Sketch," on July 1, accompanied by his elder daughter, Princess Boon, and by his son. He expressed himself very much interested. In the photograph, the Prince is seen in the foreground, near one of our rotary photogravure machines. Standing immediately behind him is the Secretary to the Siamese Legation; next to him is the Prince's son.



**THE VISIT OF PRINCE AND PRINCESS TAKAMATSU: THEIR IMPERIAL HIGHNESSES DRIVING TO BUCKINGHAM PALACE ON THEIR ARRIVAL IN LONDON, ACCOMPANIED BY THE DUKE OF YORK AND THE DUKE OF GLOUCESTER.**

As we note on another page, under a photograph of the Prince and Princess taken in this country the other day, Prince and Princess Takamatsu of Japan reached England on June 26, and were the guests of the King and Queen at Buckingham Palace until the 28th. On the evening of their arrival, their Majesties gave a State Dinner in their honour. At Victoria Station, they were welcomed by the Duke of York and Princess Mary. Prince George and Prince Arthur of Connaught were also present. The Duke of Gloucester had met the Prince and Princess at Dover, on behalf of the King and Queen.



## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



THE GREYHOUND-RACING "DERBY": THE FAMOUS "MICK THE MILLER," THE WINNER, WITH HIS OWNERS, MR. AND MRS. A. H. KEMPTON (CENTRE), AND HIS TRAINER, MR. ORTON (LEFT).

The final of the Greyhound "Derby" was run at the White City on June 28, and was won by that very famous dog, "Mick the Miller." The King of Spain presented the cup to Mrs. Kempton. The same dog won last year, and it is claimed that he is unequalled as a track racer.



THE VERY REV. DR. INGE, K.C.V.O. Dean of St. Paul's. Appointed a K.C.V.O. on the occasion of the reopening of the Cathedral. Following custom, he will not, as a cleric, receive the accolade. A Knighthood was conferred upon Mr. Mervyn Edmund Macartney, architect to the Dean and Chapter; and Canon S. A. Alexander received a C.V.O.



THE SIXTH EARL OF RADNOR, C.I.E., C.B.E.

Born, July 8, 1868; died, June 26. Lord Lieutenant of Wiltshire. Had a political career of some moment; fought in the South African War, and during the Great War served in India and as Director of Agricultural Production, B.E.F. He was a practical agriculturist.



A BABY ROYALTY LAUNCHES A MAIL-BOAT: PRINCESS JOSEPHINE ABOUT TO CUT, WITH A MINIATURE AXE, THE RIBBON FREEING "PRINCESS JOSEPHINE CHARLOTTE."

Princess Josephine Charlotte, the 2½-years-old daughter of the Duke and Duchess of Brabant, launched the mail-boat bearing her name on June 28. The ceremony took place at Antwerp. The vessel will take her place shortly on the Ostend-Dover route.



DR. JULIO PRESTES.

The first President-elect of the United States of Brazil to visit this country, in which he is staying for a few days. Has been publicly welcomed. Has had a very notable career.



AN IMPERIAL HONEYMOON COUPLE VISITING THIS COUNTRY: THEIR IMPERIAL HIGHNESSES PRINCE AND PRINCESS TAKAMATSU OF JAPAN.

Prince and Princess Takamatsu, who are on their honeymoon, and are visiting various countries arrived in England on June 26 to repay the visit made to Japan by the Duke of Gloucester to invest the Emperor with the Order of the Garter. They stayed at Buckingham Palace until the 28th, and then became the guests of the British Government.



THE WEDDING OF A GREAT LAWN-TENNIS PLAYER AND A FAMOUS WOMAN GOLFER: M. RENÉ LACOSTE AND HIS BRIDE (SIMONE DE LA CHAUME).

The marriage of M. René Lacoste, the great lawn-tennis player, and Mlle. Simone de la Chaume, the French woman golf champion, both of whom are almost as well known here as they are in France, took place in the Church of St. Clotilde, Paris, on June 30. There were most unseemly scenes when hundreds of spectators rushed into the building.



## THE ROYAL CHRISTENING AT OSLO: THE PARENTS AND THE BABY PRINCESS.



THE FIRST PRINCESS BORN IN NORWAY SINCE 1301: THE PRINCESS RAGNHILD ALEXANDRA IN HER CHRISTENING ROBE; WITH HER FATHER AND MOTHER, THE CROWN PRINCE AND PRINCESS OF NORWAY.

It will be remembered that the wedding of Prince Olaf, the Crown Prince of Norway, and Princess Martha, second daughter of the Duke and Duchess of Västergötland and niece of the King of Sweden, took place at Oslo on March 21 of last year. On June 9 of this year a baby was born to their Royal Highnesses, the first Princess born in Norway since the birth of Princess Ingeborg, daughter of King Haakon V., in 1301. The little Princess was christened in the Palace Chapel at Oslo on June 27. She was named Ragnhild Alexandra—after her

ancestress in the thirty-second generation, the pagan consort of King Harald Haarfager (863-930), and after her great-grandmother, the late Queen Alexandra. One of her godfathers is the Duke of York; the other is the King of Sweden, who was represented by the Swedish Minister. The christening robe, which was made by the Duchess of Västergötland, was that used for the baptism of her three other grandchildren, the latest of them the daughter of the Duke and Duchess of Brabant.—[PHOTOGRAPH BY WILSE.]



## "CHURCH AND STATE" IN MALTA 5000 YEARS AGO:

WHERE STRANGE FORMS OF WORSHIP WERE PRACTISED IN MALTA THIRTY CENTURIES BEFORE THE COMING OF CHRIST:  
WONDERFUL PREHISTORIC REMAINS OF MEGALITHIC TEMPLES.

By EDITH HUGHES; with Drawings by the Author. (See also Illustrations on the Opposite Page.)



FIG. 1. "STONES OF VENERATION," ONCE REGARDED AS THE WORK OF GIANTS:  
THE RUINS OF HAGIAR KIM; SHOWING A VERTICAL SLAB 17 FT. HIGH.

Many of these huge stones, not being of local rock, must have been brought from a distance. On the left is a polygonal niche, and at the entrance to an adjoining chamber stand two oblong monolithic tables, one with communicating holes in the pedestal. Elsewhere is an "oracle" hole through which the gods presumably communicated their behests.

During the present controversy between Church and State in Malta, which recently led to the suspension of the Constitution, it is appropriate to remember that Christianity is far from being the earliest form of religion practised in the Maltese islands. As shown in the following article and illustrations, Malta is peculiarly rich in the remains of prehistoric temples dating from remote antiquity—about 3000 B.C. or earlier—and these sites offer a vast field for archaeological research of extraordinary interest.

A PARTY of six plutocrats drove up in a luxurious motor-car to the entrance of one of the neolithic temples in Malta. "What is there to see here?" we heard them ask the caretaker. "Stones," said he. "Only stones!" said they, and, without more ado, turned the car round and drove back down the hill the way they had come. But to some there are stories in stones, and these remarkable relics of an ancient and cultured civilisation existing in the Maltese islands about 3000 B.C. or earlier are all too little known, in spite of the interest aroused among some archaeologists by modern excavations. Formerly, all the megalithic buildings with which the Maltese islands—mere specks in the Mediterranean when one looks at the map—are so thickly strewn were attributed to the Phœnicians, who came to the islands about fourteen centuries B.C.; but this idea is now universally abandoned, though it is quite probable that these earliest historic colonisers re-used and adapted some of the temples for their own worship. But that the inhabitants of Malta many centuries before the Phœnicians had developed a highly artistic culture is proved by the buildings, the carvings, the decorated pottery, and other objects which remain for our edification to-day.

A few years ago, traces of Palæolithic man were discovered in the island. These consisted only of two teeth, found by Mr. Despott in the course of some excavations in the cave of Ghar Dalam; but these teeth were pronounced by expert opinion to be undoubtedly those of Neanderthal Man. This cave is situated on the north side of the Wied Dalam, or Dark Valley, one of the rocky gorges which are such a feature of Maltese landscape. It runs down to the sea at St. George's Bay, near Birzebbugia. The cave has been a happy hunting-ground for many archaeologists, and large quantities of bones of animals, some belonging to a small and extinct species of hippopotamus, and numerous potsherds of the Stone and Bronze Age periods, have been found there, besides the celebrated teeth. But its possibilities are still far from exhausted. This district of the island is particularly rich in monuments of prehistoric man. On a

hill above St. George's Bay are the ruins of Borg en Nadur, which were excavated in 1923. The high wedge-shaped stone and the dolmen had been known for many years, but no report was made of the first excavation of this site, which was partly filled up again and the ground cultivated by the owner. No land is allowed by the thrifty Maltese farmer to be wasted. It is far too precious! The excavations of Miss M. A. Murray at this site had interesting results.

A little further north, on the coast and about a mile and a half beyond the village of Crendi, are the ruins of the best known of the Neolithic monuments of Malta. What a situation these prehistoric people chose for their temples! Overlooking the boundless blue sea, with

Mnaidra, stand the more extensive ruins of Hagiar Kim, the "stones of veneration," regarded by the ancients as the work of a race of giants (Fig. 1). Small wonder, indeed, when a stone in the enclosure wall is about 9 ft. high, 21 ft. long, and 2 ft. thick, and a vertical stone placed like a wedge between the slabs in the outer wall is 17 ft. in height; and when one considers that many of these stones are not of the rock of the district, and must therefore have been brought from a considerable distance. It is impossible within the limits of a short article to describe in detail these extraordinary buildings. Briefly, it may be stated that in their original plan they consisted of a series of ellipsoidal areas, the ends of which are sometimes divided from the main chamber by large slabs, these areas communicating by means of passages, paved with flag-stones and composed of pairs of vertical slabs from 6½ to 8 ft. high. These apse-like chambers were originally roofed over. In Hagiar Kim the original structure shows evidence of having been altered by the addition of several oval niches spreading out like the petals of a flower from the main chamber, some having entrances on the outer side. At the back of the eastern apse is an "oracle" hole, through which the gods presumably communicated their desires to the faithful in the outer chamber. The fact that the only entrance to the tiny chamber behind the hole is on the outside suggests that the gods used human instruments!

In front of the entrance to another court are two monolithic tables, which are oblong in shape and about 3 ft. high, one having oval communicating holes in the foot. These double holes, which frequently occur in the buildings, were probably intended for tying up the sacrificial beast in a convenient position for the slaughter.

The corresponding holes often found on either side of an entrance seem to have been used to support a pole or rope dividing one chamber from another. A beautiful little rectangular altar decorated with carving was found at Hagiar Kim, besides many other objects now in the Valetta Museum; but it is a pity that, when the earliest excavation of this site was carried out in 1839, the main purpose was apparently to search for Phœnician or Greek vases and trophies of that description, so that no note was taken of the position of the various objects found, and probably many antiquities of an unrecognised type were cast aside as of no importance. The site was more thoroughly explored in 1885 by Dr. A. A. Caruana, who has left careful descriptions and plans of it as he found it.

But, among all the prehistoric remains of Malta, the one that has been explored on the most thorough and scientific lines is the temple at Hal Tarxien (Fig. 2), which was excavated during the war by Professor T. Zammit, the learned Rector of Valetta University and Curator of the Museum. It is of great extent and of the same general plan as the other prehistoric temples. Dr. Zammit discovered the interesting fact that the Bronze Age

[Continued on page 46.]



FIG. 2. THE MOST THOROUGHLY EXPLORED OF THE MALTESE PREHISTORIC SITES:  
THE TEMPLE OF HAL TARXIEN, WHERE CARVINGS OF EXTINCT ANIMALS WERE FOUND.

This drawing shows the entrance to the older temple, with a shallow stone basin used as a hearth, and a slab with spiral decoration (in the left background). On the right is the entrance to a niche where quantities of bones of sacrificial animals were found.

only the little uninhabited island of Filfolà in the distance, and perched high up on a rocky terrace above the precipitous cliff, is Mnaidra, which consists of two entirely separate buildings, facing east and south-east, each with its own enclosure wall and divided into oval areas or chambers, some with dolmenic entrances, some with large slabs of stone, through which the entrance has been cut. The stone is decorated with the peculiar "pitting" (little depressions drilled more or less regularly on the stone with a flat instrument), which is a decoration characteristic of Maltese Neolithic sanctuaries (Fig. 3). On a hill, about half a mile above

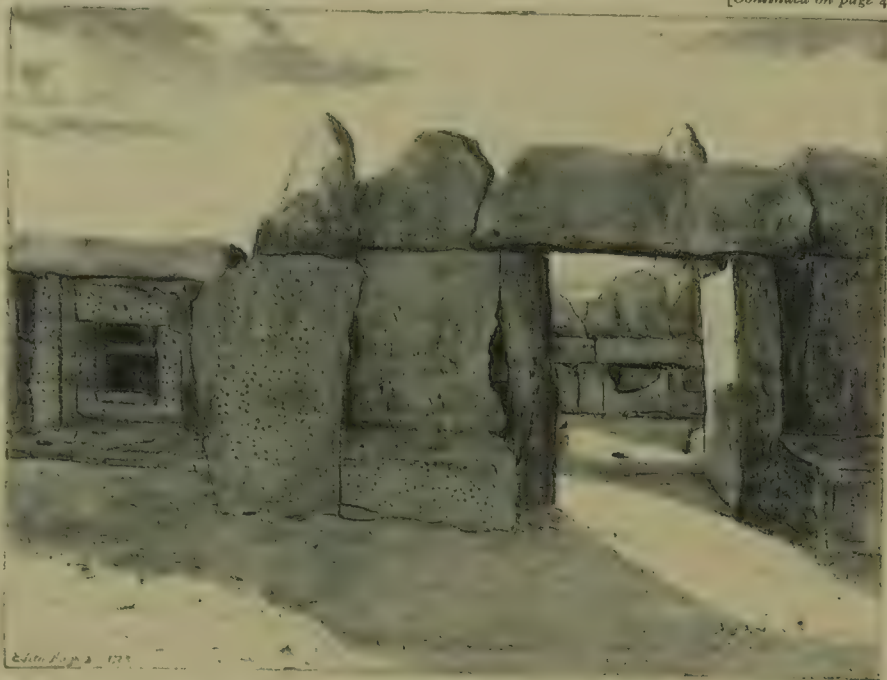


FIG. 3. AN EXAMPLE OF THE "PITTED" DECORATION TYPICAL OF MALTESE NEO-  
LITHIC SANCTUARIES: THE SOUTH TEMPLE AT MNAIDRA, ONE OF THE MOST FAMOUS  
GROUP OF PREHISTORIC MONUMENTS IN MALTA.



# A PREHISTORIC MALTESE TEMPLE WITH WALL-HOLES FOR ORACLES.

Drawings by Miss Edith Hughes. (See her article on the opposite page.)



FIG. 4. WITH A PAINTED CEILING SAID TO REPRESENT A PREHISTORIC MALTESE VERSION OF THE TREE OF LIFE: THE ORACLE CHAMBER IN THE HYPOGEUM OF HAL SAFLIENI, MALTA, CONTAINING A HOLE IN THE WALL, THROUGH WHICH THE VOICE REVERBERATES, AND AN ELLIPSOIDAL NICHE.

FIG. 5. A WONDERFUL SUBTERRANEAN SANCTUARY WHERE, IT IS BELIEVED, THE FAITHFUL SLEPT THAT THEY MIGHT RECEIVE ORACLES IN DREAMS: ANOTHER VIEW IN THE HYPOGEUM OF HAL SAFLIENI—THE MAIN HALL, SHOWING THE ORIGINAL ENTRANCE AND DOLMENIC NICHE.



The hypogeum of Hal Saflieni, as Miss Edith Hughes tells us in her article on the opposite page, is a prehistoric underground sanctuary in Malta, on the outskirts of the temple of Hal Tarxien (See Fig. 2), a site excavated during the Great War. The hypogeum had been discovered, twelve years before the war, through the accident of a builder's workman falling into what seemed to be a large cave. Later it was found to be a series of chambers artificially cut in the solid rock, at various levels, and extending for more than 500 yards. "The painting on the ceiling of the 'oracle' chamber," writes Miss Hughes, "is specially noteworthy for the artistic value of the design, which, it has been suggested, represents a

version of the Tree of Life. There are also remarkable acoustic properties connected with this chamber. A deep voice, speaking through a hole pierced in the wall, reverberates with mysterious sounds through the surrounding chambers, calculated to strike with awe the simple minds of primitive man." Describing a similar "oracle" hole which is at the back of the eastern apse in the temple of Hagiar Kim, Miss Hughes remarks that "through it the gods presumably communicated their desires to the faithful in the outer chamber," adding: "the fact that the only entrance to the tiny chamber behind the hole is on the outside suggests that the gods used human instruments."



# BOOKS OF THE DAY.

**M**IDWAY in this season of our summer sports, with the Test Matches in full swing, the 'Varsity Match luring society to Lord's, Wimbledon renewing its magnetism, horsemen remembering Olympia, golfers looking back on St. Andrews and Hoylake, and yachtsmen looking forward to Cowes—with all these great matters engaging the public mind, I shall be in the movement by discussing various books concerned with such pursuits.

Cricket nowadays is not so much the national game as one among many, whether considered as a pastime or as a provider of spectacular events. Its literature falls into three main categories, dealing respectively with its technique and organisation; its history, including personal reminiscences; and what may be termed its philosophy and its place in our social scheme. These three aspects of the game may, of course, merge in the same book, or overlap from one to another, but in the examples now before me they remain fairly distinct.

The technique of cricket is expounded, ably and authoritatively, in Volume VI. of the now-famous Lonsdale Library of Sports, Games, and Pastimes, under the general editorship of Lord Lonsdale and Mr. Eric Parker, Editor of the *Field*. It is entitled "THE GAME OF CRICKET." By A. P. F. Chapman, P. G. H. Fender, W. B. Franklin, D. R. Jardine, D. J. Knight, H. D. G. Leveson-Gower, E. G. Martin, R. C. Robertson-Glasgow, H. Strudwick, E. A. C. Thomson, and H. E. White. With fifty-five illustrations (Seeley, Service; 15s.). The collaborators form an "eleven" sufficient to satisfy the most exacting critic, and they have compiled a literary "score" which it would be difficult to beat. This book, in which every phase of the game is treated by an expert, will rank among the indispensables of a sporting library. It reveals the extraordinary subtleties of the great game in all its infinite variety. Especially interesting at the moment, of course, is the chapter on Test Match Cricket, contributed by D. R. Jardine.

Recollections of pre-war Test Matches played in Australia bulk largely in "CRICKETING MEMORIES." By Frank R. Foster. With an Introduction by P. F. Warner. Illustrated (The London Publishing Co., Inc.; 10s. 6d.). This is a jovial and gossipy book, which amply atones for any slight literary shortcomings by abounding good humour, enthusiasm, and personal affection for former comrades. Writing as an "old war horse" of cricket, Mr. Foster says: "It is my aim . . . to give you, to the best of my ability, a survey of the most interesting cricket-matches in which I have had the good fortune to play. I have dodged about a bit as regards 'dates,' but I hope you will forgive me for that. I have written just as my thoughts dictated. I have left out all dry details."

As the war caused a big hiatus in public cricket memories, it may be well to recall the author's own career, as outlined by "Plum" Warner. "Mr. F. R. Foster (he writes) was born on January 31st, 1889, and before he was 24 he had done enough to earn everlasting fame in the history of cricket. He had led his county, Warwickshire, to the head of the Championship Table; he was first choice for the Gentlemen at Lord's; and he had played a big part in the winning of the rubber in Australia during the winter 1911-12. . . . Indeed, it would be difficult to name another all-round cricketer, except W. G. Grace, who had accomplished so much at so early an age. . . . It was a sad fate that so truly great a player should meet, early in 1915, with an accident when bicycling, which precluded his ever again taking part in first-class matches."

My third category of cricket books is represented here by a volume of the English Heritage Series, edited by Lord Leigh of Farnham and J. C. Squire, and published by Messrs. Longmans at 3s. 6d. a volume. "CRICKET," by Neville Cardus, has an introduction by Mr. Squire. The general aim of this excellent little book is to define the place of cricket in the Englishman's inheritance, and to analyse its philosophy. Discussing the condition of the modern game, so often criticised as tedious to watch, the author says: "Cricket, after all, is the game of youth. Beauty and brilliance belonged to it abundantly when young MacLaren and young Tom Richardson and young Frank Foster and young A. G. Steel played it, happy warriors twenty years old. It is significant that the phrase 'Safety First' first began to be heard amongst cricketers during the years which, following the war, found the whole world disillusioned—and short of new blood."

Typical of the old-time cricketing spirit, as recalled by Mr. Cardus, is his delightful character-sketch of a veteran

school professional who remarked: "I never learned t'game mesel', and I were playin' for England when I were twenty-two. Practice is better'n theory. And I don't hold with these books on t'game; they spoils the heyesight." To the same series also belong "THE ENGLISH CONSTITUTION." By Sir Maurice Amos, with an Introduction by Lord Hewart, the Lord Chief Justice; and "THE ENGLISH INN." By Thomas Burke, "introduced" by A. P. Herbert.

I turn now to another form of sport, to which an anecdote in Mr. Foster's book will serve as a link. "A man once took his friend out for a sail in his yacht. The man's friend was inclined to suffer with *mal de mer*. After about half an hour, the friend said, 'I say, Dai, can't we go back now? I have seen one d— wave, and when you have seen *one* you have seen the d— lot!'" The two sports are also connected in my mind by a little yachting experi-

compactly everything

that the amateur yachtsman needs to know on these matters, and I commend it to all "marine caravanners" who, week by week, learn wisdom from my colleague Commander Hampden. Mr. Lewis's work is very highly praised, it may be added, by the writer of the Introduction. Is it merely a coincidence of names, or is he the same F. G. Martin who contributes two chapters on bowling to the above-mentioned cricket volume of the Lonsdale Library?

At this point (if I may presume to adapt a phrase of Shakespeare's) "Here come two noble beasts in"—a man and a horse. They arrive between the covers of "BRONCHO." By Richard Ball. With Drawings by G. D. Armour (*Country Life*, Ltd.; 10s. 6d.), a story of a high-spirited horse who, rescued from a dealer's cruelty and neglect, gave his heart to a new and sympathetic master. Together they achieved success in the hunting-field and in "point-to-points"; together they went to the battle-fields of France, and, after a period of parting and tribulation, were, later on, happily reunited in the homeland. Finally, Broncho carried his master to victory in the jumping at Olympia.

Broncho, it may be recalled, is actually the name of the veteran charger on whose back that famous rider, the late Col. Malise Graham, won the same contest in real life, but otherwise Mr. Ball's romance is entirely imaginary. What he has done, in short, is to invent a story of a great friendship between man and horse, to convey the essentials of such a relationship as existed in a well-known example. One need not be an expert on horsethief to appreciate the charm and humour and the dramatic thrills of this sincere and moving tale. I am no Nimrod myself, but I have found it thoroughly delightful. Mr. Armour's beautiful drawings are in keeping with the spirit of the book, and greatly enhance its appeal.

From the same publishing house comes a similar quarto volume of kindred interest—namely, "THE FELLOWSHIP OF THE HORSE." By Lieut.-Colonel S. G. Goldschmidt. Illustrated by Charles Simpson (*Country Life*, Ltd.; 12s. 6d.). Here the same principles of firmness, sympathy, and understanding in the treatment of horses are developed, not in the form of narrative as in "Broncho," but of advice and instruction interspersed with incidents and anecdotes from personal experience, and supplemented by attractive illustrations. Among the many phases of the subject touched on, which include, of course, hunting and polo, are chapters on riding for children and on the horse in fiction. Explaining his purpose, the author writes: "This is a book for all riders . . . for the man who wishes to make his horse 'Bridle Wise' and himself 'Stable Wise.'"

Advice, verbal and pictorial, on another branch of sport—the game of golf—is offered in "WHAT'S WRONG WITH YOUR GAME?" By H. B. Martin. Illustrated by the Author (Lane; 7s. 6d.). "In presenting this book," he says, "like my last instruction-book, 'Pictorial Golf,' I am treating the subject in pictures with just enough accompanying text to make clear their meaning. There was much left out of the last volume that has been added here, as the subject of golf seems to be inexhaustible." Of the present work he adds: "It is a book which should have more of a personal appeal to the average player and also serve the purpose of a primer, being simple enough to be easily understood by the beginner." Every point of instruction has an explanatory drawing, and there is an interesting chapter on golf nerves and psychology.

In my remaining space three other books must be briefly mentioned. To the Lonsdale Library has been added another work of standard quality—"FINE ANGLING FOR COARSE FISH." With 159 illustrations (Seeley Service; 12s. 6d.). Here Mr. Eric Parker has collaborated with Dr. W. J. Turrell, E. Ensom ("Faddist"), and other well-known experts. With it may be bracketed "FLY AND MINNOW." Common Problems of Trout and Salmon Fishing. By W. F. R. Reynolds (*Country Life*, Ltd.; 10s., 6d.) a quarto with charming drawings by the author and many diagrams. Finally, the echoes of Wimbledon lend a topical note to "THINGS THAT MATTER IN LAWN TENNIS." By Major J. C. S. Rendall. Professional Champion of France, 1922-3-4 (Besant; 5s.). These things matter to many thousands of us who never hope to figure on the Centre Court.

C. E. B.



THE JAM SAHEB OF NAWANAGAR (THE "RANJI" OF CRICKET FAME) HONOURS HIS ANCESTOR, THE FIRST JAM SAHEB: THE MODEL OF THE STATUE OF JAM RAWALGI, FOR JAMNAGAR—A SCULPTURE BY HERBERT HASELTINE.

This model is one of the works by Mr. Herbert Haseltine which are to be shown at Messrs. Knoedler's, as recorded on the opposite page. The present Jam Saheb's famous stallion Ashwanikumar, which is of the Kathiawar breed, "sat" to the sculptor at Jamnagar, and, later, was sent from there to Paris, that he might again "sit" to the sculptor as model for the horse. We illustrated this phase in our issue of October 22, 1927. The completed statue—of heroic size—is to be set up in front of a sixteenth-century fort in the middle of a small lake in Jamnagar (or Nawanager), the capital of the State. The Jam Saheb thus honoured led a conquering army from Kutch in the sixteenth century, and established himself as ruler of the State of Nawanager.

From the Model by Mr. Herbert Haseltine; to be Exhibited at Messrs. Knoedler's.

ence of my own. As a schoolboy, not equipped with the correct "rig" for every form of sport, I was staying during the holidays at St. Mawes. One day I was invited by a yachtsman to go for a sail, but great was his disgust on discovering later that I was wearing spiked cricket-shoes, which made marks on his immaculate deck!

This brings me to an admirable little work of practical advice called "THE HANDYMAN'S YACHT BOOK." By C. E. Tyrrell Lewis. With an Introduction by E. G. Martin. Illustrated with over fifty drawings by the Author (Oxford University Press and Humphrey Milford; 10s. 6d.). "The writer's purpose," we read, "is to show how a small sea-going yacht may be acquired and kept up at small cost—less than that of a modest motor-car—by exercising common sense in the purchase and handling of the gear and the materials." The book gives very



## HASELTINE: SCULPTOR OF HORSES.



## HASELTINE: SHOW-BEAST SCULPTOR.



"A THOROUGHBRED."—COMPOSITE TYPE.



"A POLO PONY."—OWNED BY MAJOR HARRISON.



"A SUFFOLK PUNCH."—LUXEMBOURG MUSEUM.

Readers of "The Illustrated London News" are, of course, very familiar with the work of that distinguished sculptor Mr. Herbert Haseltine, for many examples of it have been published in our pages from time to time. They will be glad to know, therefore, that an Exhibition of his sculpture is being held at Messrs. Knoedler's, from July 10 until August 9. It is interesting to add that Mr. Haseltine served with the United States Army in the Great War. Among his many fine horse subjects, "The Empty Saddle" and his "Field Artillery" will be recalled at once: the former honours the members of the Cavalry Club who fell in the war; the latter was purchased by the French Government for the Luxembourg. His memorial to Jam Rawalgi is seen opposite.

REPRODUCED BY COURTESY OF THE SCULPTOR AND OF MESSRS. M. KNOEDLER AND CO., INC., 15, OLD BOND STREET, W.1.



"A STATE BULLOCK." FOR JAMNAGAR.



"A SHORT-HORN BULL."—OWNED BY THE FIELD MUSEUM.



"A PRIZE HEREFORD BULL."

Mr. Herbert Haseltine, world-famous as a sculptor of horses, is equally famous as a sculptor of show-beasts. Of this, also, our readers are very well aware. They will remember, no doubt, the very fine series he did of prize British animals, a set of works eventually purchased by Mr. Marshall Field for presentation to the Field Museum, of Chicago; and most will be familiar with that remarkable representation of "Black Knight of Auchterarder" which is at present to be seen at the Royal Academy and was shown in our issue of May 10. With regard to the State bullock in stone, it should be said that this is one of a pair destined for the marketplace in Jamnagar, which capital will also receive the equestrian statue of Jam Rawalgi.



# SILVER RARITIES AT AUCTION: £30,311 IN AN AFTERNOON.

By COURTESY OF MESSRS. CHRISTIE, MANSON AND WOODS, 8, KING STREET, ST. JAMES'S SQUARE, AND OF MESSRS. SOTHEY, NEW BOND STREET.



SOLD FOR £848 18s. AT CHRISTIE'S: A PAIR OF QUEEN ANNE JUGS AND COVERS, WITH THE ARMS OF ROBERT FAIRFAX; PROBABLY BY ISAAC LIGER. (1704; 10 1/2 IN. HIGH.)



SOLD FOR £1063 8s. 6d. (330s. PER OZ.) AT CHRISTIE'S: A QUEEN ANNE MONTEITH BY WILLIAM GAMBLE. (1702; 8 1/2 IN. HIGH, 12 IN. DIAM.)



SOLD FOR £1479 16s. (440s. PER OZ.) AT CHRISTIE'S: THE "GIBRALTAR CUP" BELONGING TO THE FAIRFAX FAMILY. (1705; 10 1/2 IN. HIGH, 7 IN. DIAM.)



SOLD FOR £1500 AT SOTHEY'S: A REMARKABLE ELIZABETHAN NAUTILUS CUP OF SILVER-GILT (C. 1580; 10 IN. HIGH.)



SOLD FOR £664 (400s. PER OZ.) AT SOTHEY'S: A RARE CHARLES II. ROSE-WATER EWER. (LONDON; 1664; 10 1/2 IN. HIGH.)



SOLD FOR £1704 (2400s. PER OZ.) AT CHRISTIE'S: AN ELIZABETHAN SILVER-GILT TAZZA BY HENRY SUTTON. (1573; 5 IN. HIGH, 6 1/2 IN. DIAM.)



SOLD FOR £1444 10s. (60s. PER OZ.) AT CHRISTIE'S: AN OVAL QUEEN ANNE WINE CISTERN ENGRAVED WITH THE ARMS OF WILLIAM GRENVILLE, BARON GRENVILLE OF WOTTON BY LEWIS METTAYER. (1709; 16 IN. HIGH, 32 IN. WIDE.)

Much of the silver sold by Messrs. Christie, Manson and Woods at their Great Rooms, on June 26, had been in the possession of its owners' families for generations. Particularly noteworthy in connection with such heirlooms was the "Fairfax silver" (the property of Guy Fairfax, Esq., of Bilbrough), two pieces of which we illustrate—the Queen Anne jugs and covers and the "Gibraltar Cup" and cover. The latter was presented to Robert Fairfax, R.N., by Queen Anne in 1705, in recognition of his services at the taking of Gibraltar from the Spaniards in 1704, and in the battle of Malaga. The cup bears a Latin inscription commemorating the royal gift. This Robert (afterwards Admiral) Fairfax was the ancestor of the owner of these historic pieces which were knocked down (appropriately) to Mr.

B. A. Spencer, who was agent for Lord Fairfax of Cameron, the present head of the senior branch of the Fairfax family. Photographs of two pieces are also given here from the sale which was taking place at the same time at Messrs. Sotheby's. One shows the extremely rare Elizabethan Nautilus cup which formed the last, perhaps the most important, lot of their sale, fetching £1500. Another is of the very rare type of Charles II. rosewater ewer, engraved with the contemporary armorials of Cranwell, and knocked down for £664. For the benefit of those not conversant with such matters, it may be added that a monteith is an eighteenth-century type of large punch-bowl with a scalloped edge, and generally with an openwork or movable rim. It takes its name from its inventor.



# The FIRST TEST MATCH

250 — THE ILLUSTRATED LONDON NEWS, Sept. 16, 1880. — 251

THE AUSTRALIAN CRICKETERS AT KENNINGTON OVAL



By permission of "The Illustrated London News."

OVER a century before the first Test Match was played, Guinness was already a favourite beverage. To-day one could put the Oval half a dozen times into the Guinness Brewery, so vast is this, the largest Brewery in the world.

Guinness is a light, refreshing and sustaining beverage especially suitable for Summer weather. In fact the sales of Guinness in Summer are even larger than in Winter.



# GUINNESS

IS GOOD FOR YOU

IN SUMMER





## A PAGE FOR COLLECTORS.

"... PSALTERY, DULCIMER, AND ALL KINDS OF MUSICK"; AN APPRECIATION.\*

By FRANK DAVIS.

namely, by plucking, striking, or stroking it: actions in modern times performed respectively by the jacks of the harpsichord, the hammers of the piano, and the bow of the violin."

The psaltery was the ancestor of the group of keyboard instruments with plucked strings; the

efficient harpsichord, would be in themselves a sufficient reason for sending the older instruments to the scrap-heap, just as the popularity of the piano later caused the destruction of harpsichords by the thousand. In addition, the middle of the seventeenth century saw a temporary, but none the less severe,

THE accurate, but rather forbidding, title of this volume\* is unhappy only so far as it may repel the unadventurous; others—even those of no musical education—will find it crammed with knowledge, excellently illustrated, and wholly absorbing. Thanks largely to the pioneer work of the Dolmetsch family, the very wide public which to-day loves music even though it knows little or nothing of its technique, and less of its historical evolution, will be delighted with this pleasant explanation of the instruments that were the ancestors of the piano, and for which so much of our early music was composed. The author, indeed, goes further than a mere antiquarian discussion of almost forgotten shapes and tones: he appears to anticipate a revival not only of a kindly interest in the past, but of the extensive manufacture by modern craftsmen of twentieth-century virginals and harpsichords. One of his illustrations is of a clavichord by Mr. Dolmetsch presented to the late Poet Laureate, Dr. Bridges—a piece of furniture in Italian walnut which, whatever its excellence as a musical instrument, is beyond question of beautiful proportions and a worthy ornament to any house. How far the making of antique instruments will become more than the pretty fantasy of the few is a matter which must be left unanswered: Mr. James is evidently of the opinion that it is a question upon which it is not possible to take a contrary view.

It will doubtless have been remarked by most followers of auction catalogues that any early instrument that looks like a piano but isn't is invariably labelled "Spinnet." In spite of the King's famous Vermeer, "A Young Lady at the Virginal," and many other seventeenth-century pictures, popular nineteenth-century novelists always made their heroines play upon spinets in appropriate surroundings. We know better in these enlightened times, and are aware that the spinet was but one among several types of instrument. Mr. James takes us carefully through the list. Very briefly, this is the way of it: "There are three ways of exciting sound from a stretched string—

dulcimer of the pianoforte. "The histories of the psaltery and dulcimer have always been difficult to distinguish, especially in their early stages, because the plectra often used by the player instead of his fingers for *plucking* the strings of the former cannot always be differentiated from the little hammers or rods used for *striking* the strings of the latter."

It is notorious that sixteenth-century England attained a very high standard of musical proficiency. I have on many occasions in these pages pointed out that our ancestors seem to have been prepared to burst into song, with the appropriate accompaniment, on any and every occasion, and even to have had the words of a catch painted on their wooden fruit-platters as a matter of course. Virginals—the term for all the *plucked-string* keyboard instruments until about 1630—must have been numerous, but their scarcity to-day, as our author points out, is not remarkable. The new-fangled devices, such as the more



ORNATE AND AMBITIOUS—BUT "QUITE IMPRACTICABLE": ROBERT ADAM'S DESIGN FOR A HARPSICHORD FOR CATHERINE II. OF RUSSIA. (DATED 1774.)

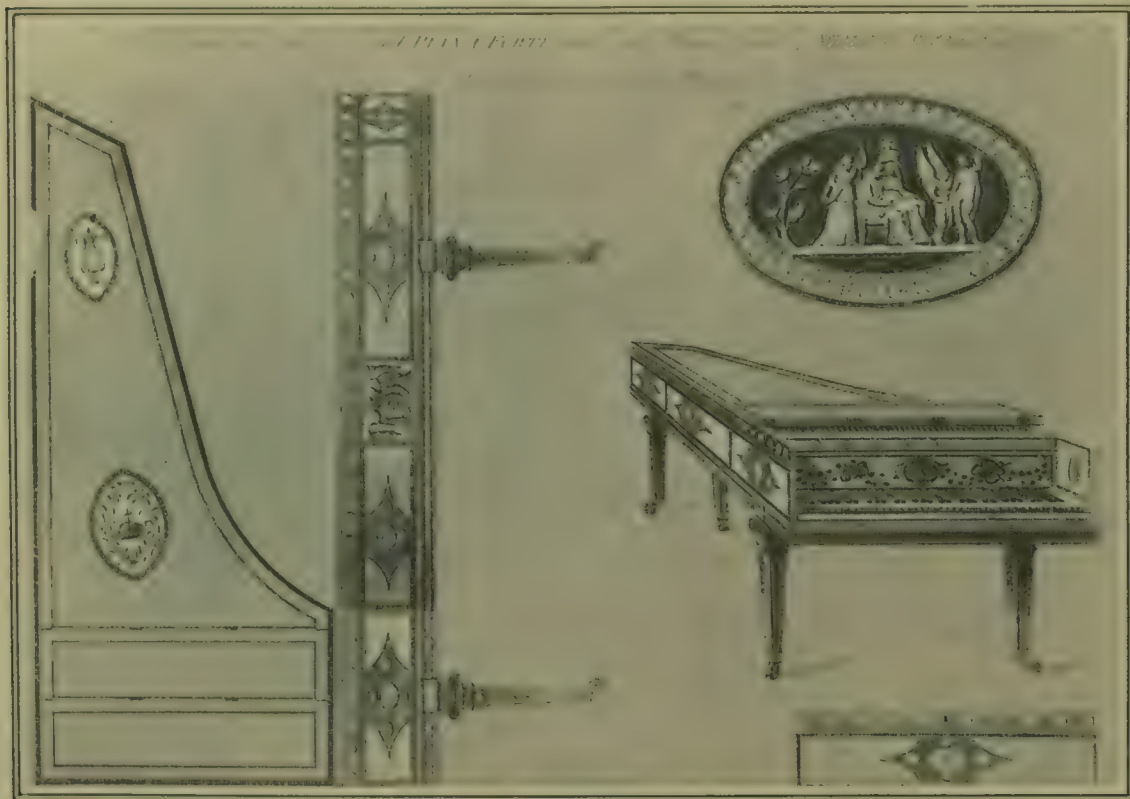
Among the famous collection of drawings and designs by Robert Adam at the Sir John Soane Museum may be seen that reproduced above. It is a delicately coloured drawing of a harpsichord for Catherine of Russia, and there is also a kindred design for a piano for that Empress. A glance reveals that Adam cannot have been a musician, for the position of the keyboard in the centre of the case makes the instrument quite impracticable, and the description adds significantly: "This design was considerably altered by the person who executed the work."

Reproduced from "Early Keyboard Instruments," by Courtesy of the Publishers, Messrs. Peter Davies, Ltd.

condemnation of music as an invention of the Evil One. With the accession of Charles II. the graceful spinet was introduced in its French form. (*Spinet*, by the way, is doubtless derived from the Italian *spinetta*: the quills used instead of leather or metal plectra are not unlike a thorn—*spina*.)

Not the least interesting of Mr. James's quotations are those from the Diary of Samuel Pepys, who was never so happy as when he was either playing, or listening to, music. That admirable journalist—I use the term in both its literal and modern sense—has the following note in his description of the Great Fire of 1666: "River full of lighters and boats taking in goods, and good goods on the water, and only I observed that hardly one lighter or boat in three that had the goods of a house in, but there was a pair of virginals in it." In 1668 we find a passage in which the coming of the new fashion is unintentionally noted: "To White Hall, took Aldgate Street in my way, and there called upon one Haward that makes Virginals, and did there like of a little espinette, and will have him finish it for me; for I had a mind to a small Harpsichon, but this takes up less room and will do my business as to finding out of chords and I am very well pleased that I have found it."

The book is splendidly illustrated by sixty colotype plates, ranging from a page from a Persian sixteenth-century manuscript to the reproduction of a Dutch-made piano of the year 1810 which is an astonishing monument of egregious bad taste. It is reasonable to assume that the majority of people value an old instrument more for its decorative qualities than for its mechanical virtues. They will find in this series of reproductions both the worst and the best that the furniture-designer could devise. Plate 59 in Mr. James's book shows a piano in the form of a semi-circular side-table (c. 1785) of extraordinary elegance; less sophisticated, but scarcely less charming, is a spinet in Plate 30 (1700). There are only two instruments known to have been planned by the famous furniture-designers of the eighteenth century. One is the grand piano made for the Spanish Prime Minister by John Broadwood from designs by Thomas Sheraton; the other is the harpsichord and square piano for Catherine of Russia designed by Robert Adam. The designs for these are both reproduced here: is it extravagant to suggest that both Sheraton and Adam found that a piano was something for which their talent was unable to discover an acceptable formula?



DESIGNED BY SHERATON, IN 1796, FOR GODOY, THE "PRINCE OF THE PEACE," WHO GAVE IT TO THE QUEEN OF SPAIN: A GRAND PIANOFORTE "IN SATTINWOOD CASE ORNAMENTED WITH . . . WATER-GILT MOULDINGS AND WEDGWOOD'S AND TASSIE'S MEDALLIONS."

This grand piano designed by Sheraton and the square piano and harpsichord by Robert Adam are the only known instruments planned by famous furniture-designers of the eighteenth century. Sheraton seems, like Adam, to have been rather hazy about the form of musical instruments—no provision is made in his design for pedals, three of which had to be added subsequently. The design was executed by John Broadwood's firm for Don Manuel de Godoy—or the Prince of the Peace, as he was then called, and given by this favourite to Charles the Fourth's Queen, with whom Godoy's relations were notoriously intimate.

Reproduced from "Early Keyboard Instruments," by Courtesy of the Publishers, Messrs. Peter Davies, Ltd.\*

\* "Early Keyboard Instruments." By Philip James. (Peter Davies, Ltd.; 30s.)



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 Mark and period, Cheng Hua, 1465-1487  
**£15**



1611. Blue and white porcelain bowl, the exterior decorated with a frieze of the sacred horses of Mu-Wang, and the interior with mountainous landscapes and the flaming jewel motif.  
 Diameter 8 ins.  
 Ming Dynasty, 1368-1643.  
**£7**



1811. Famille verte porcelain vase, brilliantly decorated with three panels of mythical monsters on a rouge-de-fer scale ground.  
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## AN ALL-WINTER PLEASURE CRUISE TO THE SILKEN FAR EAST.

ON Feb. 16, 1930, the *Stella Polaris* arrived back in European waters from her first cruise to the Far East, having sailed from Southampton outward bound for China Seas and East Indian Islands on Nov. 2, 1929. Behind her lay the long voyage to many of the most interesting tropical countries of the world. Before she sailed on that cruise—the most comprehensive tour of the East ever undertaken by a ship solely devoted to pleasure—the questions asked by potential patrons were many. Perhaps the most frequent was: "Why doesn't the *Stella Polaris* go up to Shanghai and Japan?" The answer was: "Because this cruise has been advertised as a 'fine-weather cruise,' and Shanghai lies in latitude 31° 25' North, and the Yang-tse-Kiang River can even be covered with ice during the winter. Moreover, off the coast of Japan, at that time of year, heavy storms are often encountered."

Another question was: "Why has a ship like the *Stella Polaris*, fitted for tropical travel in every way, not been out to the East before?" "Because she is



ON BOARD THE "STELLA POLARIS": A CABIN FOR TWO ON "E" DECK.

indication of the weather further north, and of the correctness of the itinerary for a fine-weather cruise at that time of year. Among the wonderful East Indian Islands there was nothing but a slight, cooling breeze and an endless succession of sunny days.

While fine weather at that time of the year in the latitudes and seas chosen was to be expected, the success of any cruise depends upon what the passengers feel. It can at once be said that they enjoyed themselves to the full, and left the ship invigorated and refreshed by their wonderful experience. The *Stella Polaris* will sail from Harwich (Parkeston Quay) on Nov. 15, 1930, visiting Gibraltar, Monaco, Sicily, Egypt, Arabia, Ceylon, Sumatra, Java, Bali, Celebes, Molucca and Philippine Islands; Hong Kong, Cochin China, Annam, Siam, Straits Settlements, Penang, India, British Somaliland, Malta, Italy, Monaco, returning to Harwich on March 11, 1931.

Those who contemplate a winter cruise will do well to avail themselves of this unique opportunity to see all that is worth seeing in the silken East during the months of cold and gloom in Northern Europe.



TO VISIT MONACO, SICILY, EGYPT, ARABIA, CEYLON, SOUTH CHINA, AND THE EAST INDIES ON A PLEASURE CRUISE DURING THE WINTER MONTHS: THE "STELLA POLARIS" PHOTOGRAPHED RECENTLY AT ONE OF THE MOLUCCAS.

quite a new vessel; but she will sail on long winter cruises every year in future." Well, the *Stella Polaris* left Southampton on Nov. 2 last year. Every few days wireless messages were received reporting "beautiful weather." The Indian Ocean, as is usual at this time of year, was lying without a ripple on its surface. On one day only, out of the 106 days' voyaging across the seas, was there even so much as moderately rough water. The day before arriving at Hong Kong there was a head wind, not, however, sufficient to prevent the arrival of the *Stella Polaris* at scheduled time; but it was a sufficient



AN ATTRACTIVE FEATURE OF THE "STELLA POLARIS": THE "SUN DECK" IN FRONT OF THE BRIDGE, LARGE ENOUGH TO ACCOMMODATE ALL THE PASSENGERS CARRIED FOR THE PLEASURE CRUISE TO THE "SILKEN FAR EAST."

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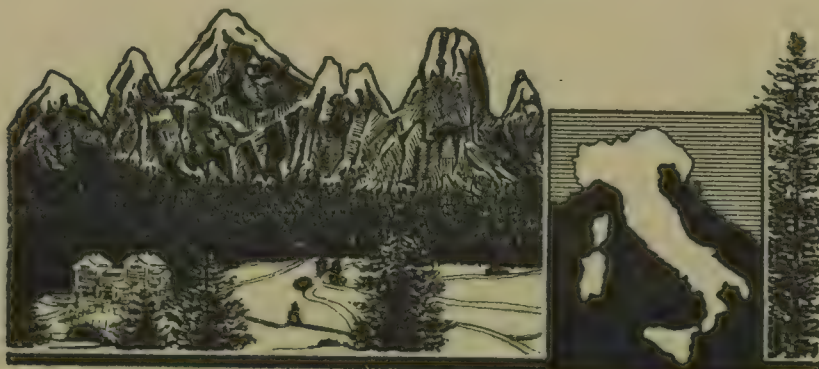
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## MARINE CARAVANNING.—LXXXVIII.

By COMMANDER G. C. E. HAMPDEN, R.N.

THE ambition of anyone with a hobby or who indulges in a pastime is obviously to extract from it the utmost enjoyment. It is questionable, however, whether the average owner of a motor-cruiser or small yacht makes full use of the opportunities he is afforded by being the possessor of her. To a certain extent the lack of vision and forethought that exists amongst many members of the boat-building trade is responsible; for, unlike other manufacturers, such as motor-car makers, they produce few new ideas with which to tempt their clients. On the other hand, owners as a class appear quite content to follow along the narrow paths trodden by their fathers, which kills any ambition to break out along new lines.

"Ships' boats" provide a good case in point. From the owners of 30-ft. cruisers that perhaps carry a Pram dinghy on their cabin top, up to those who are the proud possessors of 50 to 60-ft. vessels that can carry two larger boats, it is the exception rather than the rule to find anyone who extracts much enjoyment from the small craft that form the tenders to the mother ship. In these hard times, when the dinghy and small craft generally have become so popular owing to their cheapness, it is difficult to understand why this state of affairs should continue. There is plenty of fun and excitement to be obtained out of a Pram dinghy, especially if she is fitted with a centreboard and a sail. For certain members of the crew, the early morning scull ashore for the milk and daily papers may be a medical necessity, but there must be many others to whom a trip under sail would not only be a delight but an education as well. If every small cruiser possessed a centreboard Pram dinghy, the possibilities of private sailing-matches

between those that happened to find themselves in company would become immense, whilst an added interest would be given to the various local regattas. The same applies to larger vessels that are capable of carrying two boats. A 55-ft. cruiser, for example, should be able to carry both a 14-ft. and a 12-ft. dinghy of the International Class, and, if so fitted, her owner could plan his cruises to include many opportunities for racing at regattas, not to mention the inter-ship matches at the different ports of call. All that is

who have no love of sailing and who would scorn the suggestion that they should carry such craft in their vessels. To satisfy these there are two alternatives. Either outboard racing skimmers might be carried in lieu of dinghies, or, in the case of large cruisers, a small outboard cabin-cruiser could be hoisted on board. There are many possible uses for the latter; for example, as every owner will know, interesting places exist in abundance which cannot be reached by seagoing cruisers because they draw too much water.

The outboard cruiser, however, supplies the solution of the problem, and would enable long expeditions lasting several days to be made up shallow rivers and inland waterways which would otherwise be impossible.

It will be remembered that last year *The Illustrated London News* offered a motor-boat trophy to be presented to whoever in the opinion of the Marine Motoring Association was considered to have advanced most the interests of the pastime during the season. This trophy, which takes the form of an ancient Egyptian boat in silver, has been awarded to Mr. F. T. Bersey by a unanimous vote of the special committee that was appointed for the purpose. I feel I must congratulate those who have made the award as well as Mr. Bersey, for no one has done more than him to foster the progress of pleasure motor craft in this country—without any reward in view. The personal expense incurred annually by Mr. Bersey in his self-appointed task must

be considerable, for, as a private competitor for the Duke of York Trophy alone, the cost of his various boats must have been very great, and no possibility of financial gain exists. By the time these lines appear Mr. Bersey will have been presented with his well-won trophy at a dinner given by the Marine Motoring Association at the Park Lane Hotel, at which I hope to congratulate him again personally.



OPENING UP NEW AVENUES OF PLEASURE TO THE YACHT-OWNER: A 23-FT. RUNABOUT MOTOR-BOAT BEING HOISTED ON BOARD A PRIVATE YACHT.

Fast runabouts are becoming popular for use as tenders to large yachts. The accompanying illustration depicts a new 23-ft. "Sea King" runabout built by the British Power Boat Co., of Hythe, being hoisted on board the "Sona," a yacht which is owned by Lord Camrose.—[Copyright "Power Boats," Ltd.]

needed to foster this idea is a challenge cup for the winner of the most prizes during the season.

Sailing in any form, and dinghy sailing in particular, provides the finest school for those who wish to handle larger vessels properly; so, if it became more popular amongst owners of power-driven craft, the standard of their seamanship would be raised very considerably. There are, of course, large numbers of marine motorists

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## First Thing Every Morning Drink Hot Water and Lemon

Flush Out "Acid Stomach" and  
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Most of us suffer in some degree or other from acidity. Due to our sedentary habits, unnatural eating, excessive smoking and other abuses of health, too much acid forms in the stomach and the system. The excess acid causes acid-indigestion with gassy fullness, sourness, and burning. It sets up putrefaction of the waste matter in the bowels, which in turn breeds poisons that are absorbed by the system and makes us dull, lazy, and headachy.

One of the best things you can do to reduce acidity and combat auto-intoxication is to drink a glass of hot water with the juice of half a lemon every morning before breakfast. This is a splendid way to clean out the stomach and intestines, and make the whole digestive tract sweet and clean. You can make the hot water and lemon doubly effective by

adding a tablespoonful of Kutnow's Saline Powder. This is a fine old natural alkaline-saline aperient that has been used for years to counteract acidity and the putrefactive processes in the gastro-intestinal canal. It makes a delightful effervescent drink that anyone will relish.

All chemists will supply you with Kutnow's Powder. Get about four ounces to start with and use it every morning for six or seven days. See the change it brings in your condition. You'll take a new interest in life. You'll be conscious of a new strength and energy, and you'll be more eager for work and play. You'll sleep better at night. The whole world will look different to you because you'll be internally clean. If nothing else than for a test, get four ounces of Kutnow's Powder to-day at your chemist and begin taking it to-morrow morning.

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1830-1930

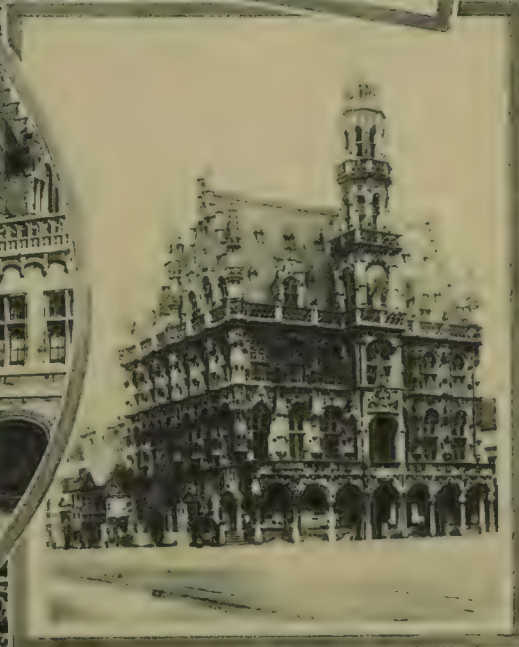
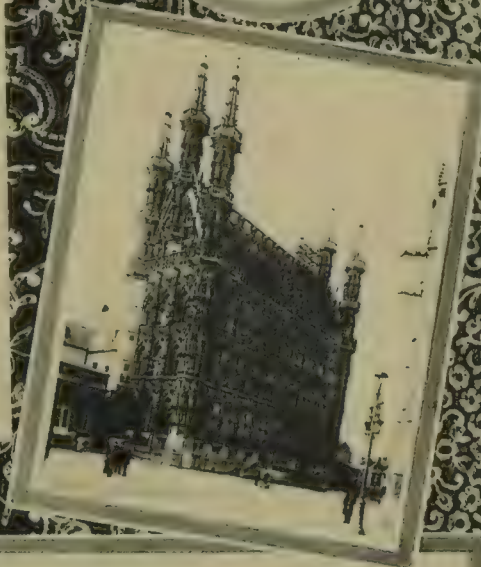


## CELEBRATIONS FOR THE CENTENARY OF THE BELGIAN INDEPENDENCE.

Belgium may have been the "cock-pit of Europe"; at any rate, the strife this little country has witnessed has arrested neither its economic development nor the manifestations of a most distinctive personality.

Its economic prosperity may be realised by the extensive industrial districts one traverses when visiting Belgium; or, for the man who has less time at his disposal, a visit to the Antwerp or Liège Exhibitions will be just as edifying.

Its history, replete with incidents, and the customs and costumes of its people through the centuries, will be seen in the magnificent processions that will be held all over the country, such as the Walloon Painters Pageant in Mons, and the Middle Ages display in Namur. Nature also has lavished its treasures on this little corner of Europe: the Ardennes with its picturesque valleys and commanding cliffs, the Flemish towns with their mediæval buildings. Every town has its associations of centuries, while the coast, with its mile-long stretches of pure sands, offers the widest choice of resorts, from big towns like Ostend to the smallest village, where comfortable accommodation can easily be secured.





## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

**M**OTORISTS have seen some wonderful improvements in the vehicles available to them in recent years, yet I doubt if any development in the past will please them so much as the new transmission



A 16-H.P. SUNBEAM WEYMAN SALOON BELONGING TO HERR KARL NISTER, OF NUREMBERG: A PHOTOGRAPH TAKEN IN FRONT OF THE OLD CASTLE OF VIRNSBERG, IN BAVARIA.

system now patented and applied to the latest Daimler cars. For many years this firm of high-class automobile manufacturers have been searching for some means of designing a transmission system that will match the Daimler sleeve-valve engine in its smoothness and silence, inherent reliability, and absence of any necessity for skilled knowledge either in its operation or upkeep. To-day they have found it, as I had a trial run in the new 20-30-h.p. Daimler fitted with the new Daimler Transmission, which is as near perfect in the qualities demanded as one can expect from human brains. This new transmission system comprises the hydro-dynamic transmission device already referred to in this column as the Daimler fluid flywheel or hydraulic clutch, combined with a pre-selective, self-changing, silent four-speed gear-box and the under-worm-driven rear axle.

During the past three years both these details have passed through severe tests in the hands of the public, the trade, and the factory experts. The hydraulic clutch has been unanimously approved. So also has the Wilson self-changing gear-box in its present form, as it has demonstrated itself on hundreds of cars since its introduction on Armstrong-Siddeley carriages in 1928. The new Daimler transmission combines both these proved devices, and I can personally vouch that the result is marvellous. The fluid flywheel which replaces the ordinary clutch takes up the drive of the engine as smoothly as a steam-engine without shock or jar. The car can be stopped and started with the engine running and the gear engaged, as the hydraulic (oil) fluid clutch permits the engine to idle with the gear engaged and the brake on to prevent the car from moving. The ability to use the engine as a brake is even greater than on the ordinary car without this gear-box, as, when in top gear or third gear, the driver puts the self-changing trigger on the quadrant on the steering-wheel to a still lower gear, knowing full well he has only just to touch the clutch-pedal to change down immediately to the low gear and use the engine as a most powerful brake to the four-wheel brakes already provided.

### Safer Motoring ; Its Effect.

The Wilson epicyclic self-changing gear has previously been referred to in this chronicle of motor progress. At the same time, I should like to remind my readers that its effect on the New Daimler provides an entire absence of gear-noise, over-run vibration does not exist, and great acceleration is provided on the silent third speed. This is due to the no-trouble ease of altering the ratio. Having only to move a finger on the quadrant to a marked position before you want to change gear makes the driver use the gear-box constantly in traffic for high acceleration purposes, whereas without it he would have been content to let the flexible sleeve-valve motor keep on top. Now, in the new Daimlers the hydraulic clutch still further adds the

acme of silkiness and flexibility to the engine plus the accelerating value of a lower gear as silent as the top one given by the self-changing device.

Women and men alike cannot but feel they are safer in all emergencies in this new Daimler. The driver has all his controls on the steering-wheel. A touch of the clutch-pedal changes the gear-ratio instantly without a sound. The braking power is doubled if needed. One cannot "miss" a gear at the crucial moment. The gear lever of old is dispensed with, so no novice needs to take his eyes off the road in front to look at the gear-gate at the floor level to see where to change the position of the gear lever. In the past this "looking down to change" has caused many accidents.

**New Daimler** This new Daimler 20-30-h.p. model has an R.A.C. rating of "Twenty-Thirty," 24.7 h.p. for its six-cylinder 81.5-mm. bore and 114-mm. stroke engine. It is built



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in two chassis lengths, a long and a short, so that it accommodates every type of coachwork. It has good acceleration, with an easily attained maximum of seventy miles an hour, and with this new transmission system stands in a class by itself. It combines all

[Continued overleaf.]



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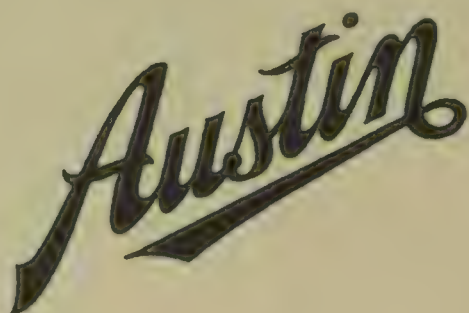
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(Continued.)

the silence of a family carriage with the smooth running expected of this make; plus all the rapid acceleration of a sports car without any clutch shock as it jumps off the mark. There is no other car in the world like it, and its desirable qualities should make this new Daimler the most sought-for motor in the high-class carriage market.

Technically, the design of the new Daimler "twenty-thirty" six-cylinder sleeve-valve engine embodies the most recent developments. The design of the combustion-chamber gives economy and maximum power on any commercial fuel. The combustion and cross-fed hot-spot induction system gives an even distribution of the gas mixture, with great improvement in easy starting and perfect slow-speed pulling. The aluminium mono-bloc cylinder construction with reliable detachable heads entirely eliminates the trouble of blown gaskets. The constant clearance pistons prevent piston slap; the special design of oil-control rings, the starting lubrication system giving oil to the sleeves, the cleaned oil-filter, the oil-cooler to maintain the viscosity of the lubricant are features that have reduced oil consumption and given economy with reliability to these motors. The sleeve-valves are now made of thin steel and balanced by a counter-weight. This has removed the minor vibration previously existing at high engine-speeds.

#### Chassis Lubrication and Springing.

While the new Daimlers are not provided with a control or one-shot chassis lubrication system, the owner-driver will find he has little to bother about, as the use of roller bearings in cross shafts and the like, silent-bloc spring shackles, and special oil-retaining devices in the transmission have minimised chassis lubrication to a large extent. The steering is exceedingly light and quite free from road shocks. Suspension is particularly comfortable and free from rolling at high speed when taking corners. The relation between the flexibility of the rear and front springs stops any pitching action. The low frame keeps the centre of gravity down as near the ground as possible, so, while giving a good ground clearance, the car has great stability and steadiness on the road. However, the proof of most "puddings" is in the eating thereof, and my advice to motorists is to take a run in the new Daimler 20-30 h.p. with the new transmission system. Only personal experience gives full appreciation of this wonder car.

### THE PLAYHOUSES.

#### "CYNARA," AT THE PLAYHOUSE.

MISS GLADYS COOPER contents herself with a very small part, but she plays it perfectly, with just the right touch of cold selfishness marring the character of an otherwise charming woman. The play opens with a prologue: Jim Warlock, estranged from his wife, seeks to convince her, to quote Ernest Dowson's best-known poem, "I have been faithful to thee, Cynara, in my fashion." The play proper starts three months earlier; we see the wife's well-intentioned desertion of her husband; his meeting that same evening with two shop-girls in a cheap Soho restaurant; the gradual growth of a *liaison*. Then the wife's return, and the consequent breaking off of the affair with the girl; her suicide, and Jim's examination before the coroner. The audience know Jim is not the villain the evidence suggests, but the jury add a rider to their verdict gravely censuring him. A member of the Bar, this means his social and financial ruin. The episodic method is not always a desirable one, but in this instance it is highly successful, though a certain element of suspense is lost through the audience knowing how the play will end as soon as it starts. The dialogue is good, and the characterisation excellent. Sir Gerald du Maurier has done nothing better for a long time than his Jim Warlock; Miss Celia Johnson plays the part of the seduced girl with great charm; while Miss Doris Fordred provides a perfect gem of characterisation as her friend.

#### "THE LOVE RACE," AT THE GAIETY.

One of those romps only a churlish fellow would refuse to enjoy. The plot is so slender, yet so involved, that it is almost impossible to disentangle it. It had something to do with a raided night club; various suit-cases in which other people's underwear was discovered—male or female, according to the sex of the jealous searcher; young men who pretended to be engaged to their friends' fiancées; a heroine who promised to marry the first man she saw after midnight; and a motor race that resulted in a dead-heat, to everyone's great content. However, the plot does not matter. Mr. Jack Clarke's music was unpretentiously tuneful, and Mr. Desmond Carter has written at least one very good lyric, "You Can't Keep a Good Man Down." What the play really requires is a first-class comedy number for Mr. Stanley Lupino. No one could write this better than Mr. Carter; he should be asked to do so. The dances and ensembles arranged by Mr. Fred Lord were lively rather than distinguished; but this was in keeping with the show. Mr. Stanley Lupino, who perpetrated the book, has not given himself any very funny situations, but he tumbles as amusingly as ever, and reels off strings of jokes with such ability that the newest of them do not seem so very old. Mr. Laddie Cliff dances cleverly, and Miss Connie Emerald, Miss Madge Elliott, and Miss Esme Tosh were a charming trio of heroines.

#### "SONS O' GUNS," AT THE HIPPODROME.

A big, jolly musical comedy, with the war as a background—but happily kept very much in the background. Mr. Bobby Howes plays the part of a feeble young man, reluctantly compelled to join the army, finding himself in the same squad as his own valet, now a sergeant. How he falls in love with Yvonne, daughter of the proprietor of a French *estaminet*; is arrested as a spy for having innocently released some carrier pigeons; captures single-handed a machine-gun nest; and eventually wins the girl of his heart—is the story, interestingly told by the authors, of Clayton and Waller's latest import. The music is melodious enough, and there are some rousing choruses, extremely well sung by the Tommies and the French girls. Mr. Bobby Howes has a very long part, and there were moments when he seemed to flag, but on the whole he gave a most amusing, yet human, performance. Some cutting of the penultimate scene would be an advantage. Mr. Robert Hale made a big hit as Hobson, the sergeant-valet, and his drilling of a squad of recruits was as funny as anything he has ever done in revue. His part, unfortunately, tails off towards the end. Mr. Peter Haddon scored in one of his "silly ass" parts. Miss Mireille Perrey was a most attractive heroine; she has not much voice, but possesses a very charming personality. Miss Rosie Moran did some astonishingly clever dances. Well costumed and staged, "Sons o' Guns" should remain at the Hippodrome for a long time.



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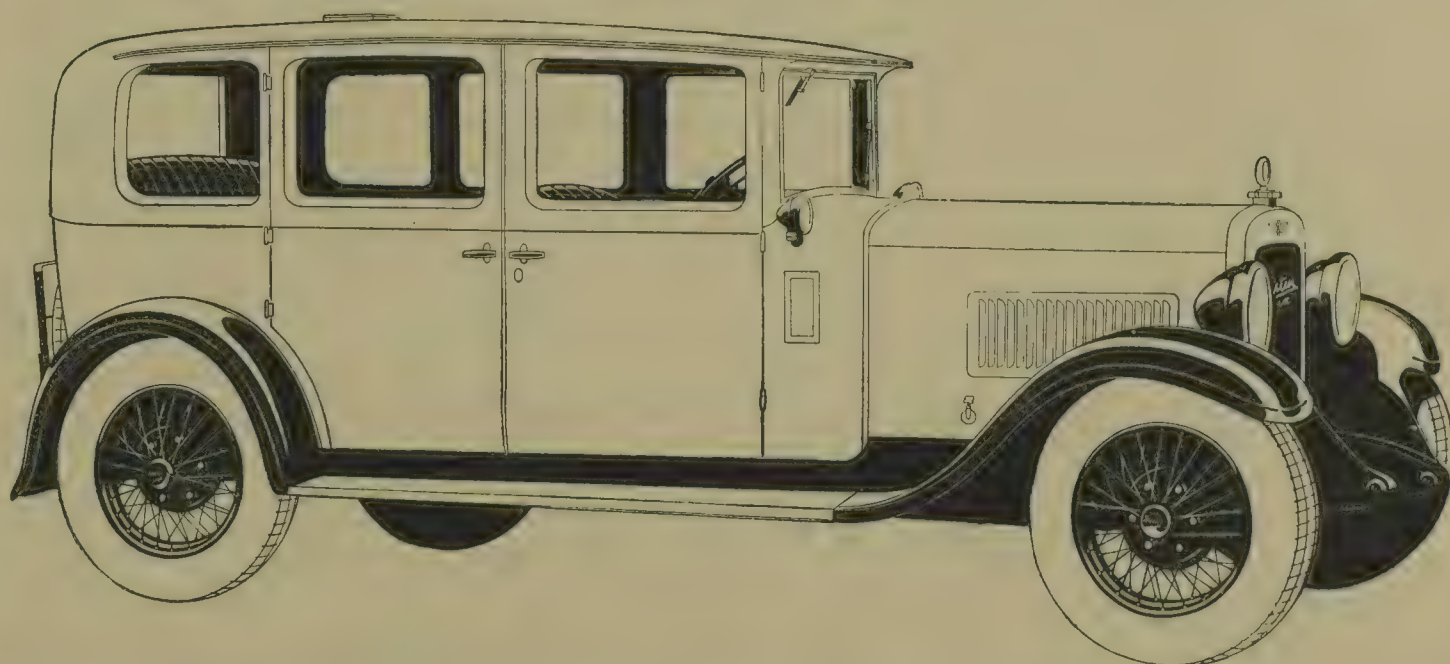
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## "CHURCH AND STATE" IN MALTA 5000 YEARS AGO.

(Continued from Page 30.)

people superimposed their buildings at a higher level probably a thousand years after the disuse of the earlier Stone Age temple. There were found, completely buried and covered by a 4-ft. layer of silt, slabs decorated with elaborate spirals and carvings of animals (some extinct species), fat figures with pleated skirts, and quantities of decorated pottery of the fine smooth paste peculiar to the Malta Neolithic period.

On the outskirts of Hal Tarxien is the wonderful subterranean "sanctuary" (?) known as the Hypogeum of Hal Saffieni (Figs. 4 and 5). It was discovered by accident in 1902, while some houses were being built above and a workman fell into what appeared to be a large cave. As was perhaps natural, the owner kept his discovery to himself, and used the cavern to dump his rubbish, which added considerably to the difficulties of excavation when the Government acquired the site in 1903. It was found to be not a natural cave, but a series of sets of chambers on different levels, artificially cut in the solid rock and covering an area of over 500 yards. The doorways between the chambers imitate the dolmen form (Fig. 5), and two of the chambers are elaborately decorated with spirals painted in red ochre. The painting on the ceiling of the "oracle" chamber is specially noteworthy for the artistic value of the design, which, it has been suggested, represents a version of the Tree of Life (Fig. 4). There are also remarkable acoustic properties connected with this chamber. A deep voice speaking through a hole pierced in the wall reverberates with mysterious sounds through the surrounding chambers, calculated to strike with awe the simple mind of primitive man.

That this place was not a dwelling-place may be assumed from the lack of hearths or any necessary comforts. On

the other hand, it was certainly used in early days for religious purposes by the Neolithic people who dwelt in huts on the hill outside. From the number of small niches (Fig. 5) and from the objects found, it would appear probable that persons slept there for the purposes of receiving oracles by dreams. In this connection may be noted a figurine of a recumbent female lying on a couch with rockers, which was found in the Hypogeum. In later times it appears to have been used as an ossuary, for remains of over 7000 bodies were found there. Was it perhaps the burial-place for the whole island? One feels that in Malta there is a vast field of archaeological interest as yet scarcely touched, and that the scientific and patient student might there find many secrets of the lost civilisations of the world.

## CHINA'S TWENTY YEARS' WAR: CARNAGE AT LANFENG.

(Continued from Page 20.)

May 30 and 31 Nanking made a renewed effort. The railway having been repaired, fresh divisions were brought up and the assault renewed. Only at dawn on June 1 was the struggle definitely abandoned as fruitless.

Thus on June 1, the fifth day of the fifth moon, Chiang Kai-shek's fatal day came upon him just as foretold by the fortune-tellers. Wounded by a shell-splinter, and with his best divisions shot to pieces, he knew that this battle had been the turning-point in his career, which is now almost certainly at an end.

Crumbs from the official *communiqués* tend to show that in the hurly-burly of a Chinese battle

the old and the new meet yet remain separate. The staff-work in China is probably not more advanced than it was in Europe in the eighteenth century, when generals had the whole of their forces within view, and commanders of divisions and brigades would not break up their own units even to save a friend. But, owing to modern firearms, Chinese troops are dispersed over wide areas; and thus, while the machinery of control is eighteenth-century, the strategical and tactical problems are of this age. Side by side with Feng Yü-hsiang's shock troops, armed with heavy two-handed swords and Mauser revolvers, are the armoured trains with their five-inch artillery and their searchlights, which disperse all concentrations near the railway night and day. The loss in killed and wounded and prisoners is the least part; there are millions of men in the villages, who, as a result of the Twenty Years' War under the Republic, have been soldiers at one time or another, and can handle a rifle and know the elements of drill. More important are munitions and weapons. But already other territorial factors are beginning to swing attention away from this fight.

The advance of a Kwangsi army to the Yangtze, and the approaching capture of Tsinan and Shantung by Yen Hsi-shan's men, mean that Chiang Kai-shek has shot his bolt, and that he must fall back on his Hindenburg line, between Hsuehchow and Pengpu, prepared by German engineers. The Civil War is now in its third month. That all may be over before the fourth month is ended is beginning to be believed.

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## GOUNOD AT COVENT GARDEN.

THE revival of "Roméo et Juliette," which was composed by Gounod almost ten years later than "Faust," was not welcomed by the musical fraternity with any enthusiasm. Gounod is a monotonous composer, and a little of him goes a long way. Indeed, if one wants to do him justice, it is best to give single scenes from his operas. On a gala night or at a village operatic society or at a provincial concert a single act—for example, the garden scene from "Faust"—will often give an audience the impression that Gounod was a great composer. This impression will not survive through the hearing of a five-act opera such as "Roméo et Juliette."

There are some pleasant lyrical passages, however, the pages' song in Act III. and the duel scene; but Gounod's lack of imagination is shown up by his commonplace, inappropriate setting of the Queen Mab song, and he everywhere lacks dramatic power. Even his lyrical gift is feeble compared with that of a truly lyrical composer, such as Bellini, and in the Balcony scene he is not capable of touching the lyric beauty and the human tenderness required for such an occasion. The performance on this occasion was fairly good. Miss Edith Mason sang well, and the tenor, André Burdino, has a good voice; but perhaps the best performance was the Mercutio of Mr. John Brownlee. Another English singer who did well was Mr. Francis Russell, as Tybalt. Mr. John Barbirolli conducted, and gave good support to the singers. As usual with operas sung in French at Covent Garden, there was a great discrepancy in pronunciation. The tenor's French was the best; Miss Mason and Mr. Brownlee were quite good; but the French of some of the other singers might be best described as "the jargon of the wagon-lit." W. J. TURNER.

When illustrating the launch of the new C.P.R. liner *Empress of Britain* (in our issue of June 21) we stated, by a slip of the pen, that the event took place at Belfast. In reality, of course, the vessel was launched at Clydebank, near Glasgow.

The latest edition of the well-known book, "The Home Beautiful," illustrated in colours, is a valuable handbook to all lovers of artistic furnishing. The publishers, Messrs. Williamson and Cole, Ltd. will be pleased to supply any readers who are about to furnish with a free copy on mentioning *The Illustrated London News*.





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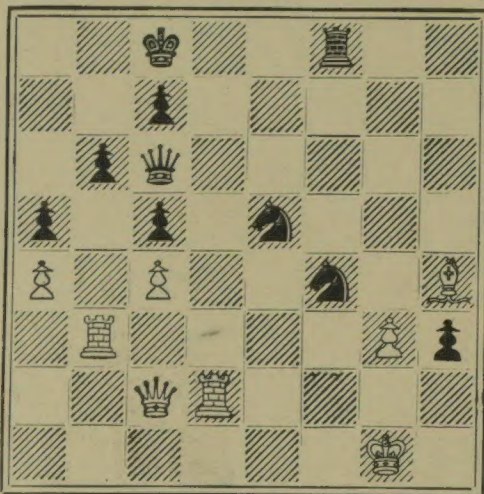
Little need be said which is not already known to anglers regarding the excellence of Messrs. Hardy's "Perfect" and other fly-reels. But a recent development is the "St. George" Multiplying Fly-Reel, designed to give quick recovery of line in dry-fly fishing. Important additions to the famous series of "Silex" casting-reels are the "Super Silex" and the "Multiplying Super Silex." The "Super Silex" is designed to enable the angler not only to regulate the brake pressure on the spool to suit the weight to be cast, but also to enable him, when so regulated, to make cast after cast without having in any way to handle the reel or line during the cast. He can thus concentrate the whole of his attention upon fishing without fear.

(Continued in column 3.)

## CHESS.

CONDUCTED BY ERNEST IRVING.

GAME PROBLEM No. XLVI  
BLACK (10 pieces).



WHITE (8 pieces).

Black to play and mate in four moves.

This position is from a master-game in the San Remo Tournament. Black's last move was: 35. Kt (from Q2) to K4, and White has played 36. R (from Kt1) to Kt3 to prevent PR7ch; 37. K×P, KtB6ch! 36. P×Kt (instead of RKt3), would not have saved the situation, because of 36. — KtB6ch, 37. KB2, Kt×R, and if in this variation 37. KBr, then Kt×Rch; 38. Q×Kt, QR8ch, etc.

SOLUTION OF GAME PROBLEM No. XLVI.

[1rSk; 1r4p1; 4P3; 8; 2Q2R2; p42pR2; 1P352; 1K6; White mates in four.]

Keymove: 1RB8ch.

If 1. — R×R; 2. QR4ch, KKt1; 3. R×R, K×R; 4. QO8(mate). If 1. — KR2; 2. QR4ch, KKt3; 3. RKt3, KtKt5; 4. R×Kt(mate).

The retro-analysis involved in the subsidiary questions has caused a good deal of interest and brought a budget of faulty deductions, and Mr. T. K. Wigan (Woking) has sent the only flawless solution.

of an over-run. The "Multiplying Super Silex" permits upstream casting; the recovery can be made with, and at a faster speed than, the current.

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In connection with the coloured reproduction of the design for the proposed Fashion Building included in our last issue, we regret that the name of Messrs. Amos Parrish and Co., of 580, Fifth Avenue, New York—for whom the building has been designed—was by an oversight omitted. The design for the proposed coloured sky-scraper is by Mr. William Bergen Chalfant, of Pittsburgh.

Black's last move must have been with the Q, otherwise he could have played either Q×Q or Q×Pch. If the Q came from a4, b4, b5, or c3, Black had the alternative of Q×Q. Consequently, the Q was at b6, and b3 was occupied by a White piece (otherwise Q×P mate), which a little analysis shows was a bishop. That was the reason for Black's last move, to stop the disclosed check on the second move by PK6 while threatening mate himself. He had a better move in PKt4, after which White still wins, but not so quickly.

CORRECT SOLUTION OF PROBLEM No. 4070 from Bernard Trumper (Llanbadach), John Hannan (Newburgh, N.Y.), E Pinkney (Driffield), J M K Lupton (Richmond), and R B Cooke (Portland, Me.); of No. 4071 from A Edmeston (Llandudno), T G Collings (Hulme), J M K Lupton (Richmond), L W Cafferata (Newark), M Heath (London), H Richards (Hove), and J Richaud (Paris).

CORRECT SOLUTION OF GAME PROBLEM No. XLI. from H H Shepherd (Royapuram); of GAME PROBLEM No. XLIII. from E Pinkney (Driffield), J M K Lupton (Richmond), R B Cooke (Portland, Me.), John Hannan (Newburgh, N.Y.), H Richards (Hove), and C H Simpson (Elizabeth, N.J.); of GAME PROBLEM No. XLIV from J M K Lupton (Richmond), 5 points; M Heath (London), 6 points; J Richaud (Paris), 5 points.

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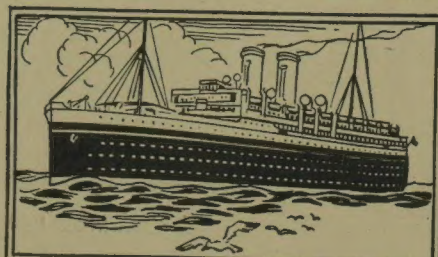
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